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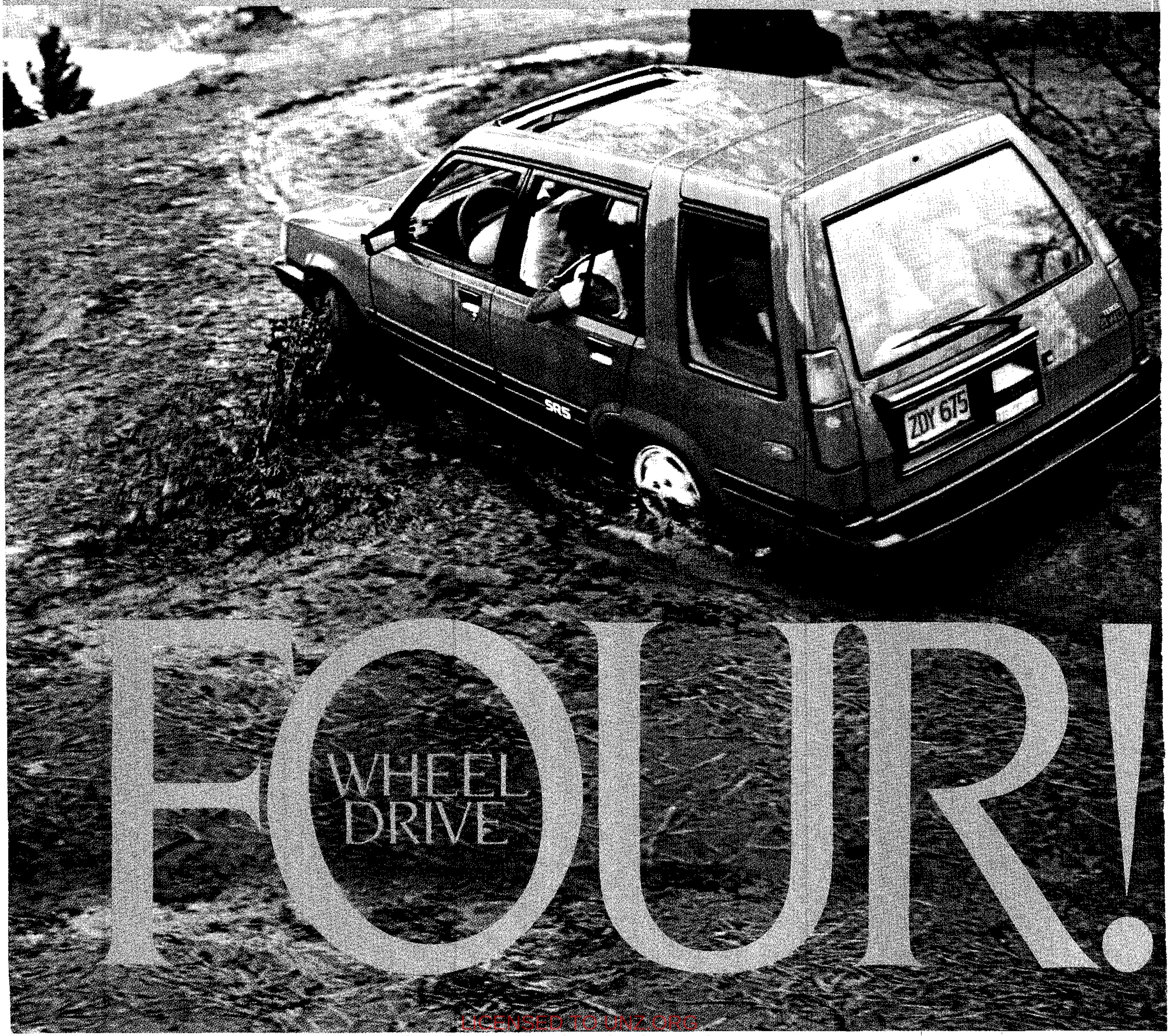

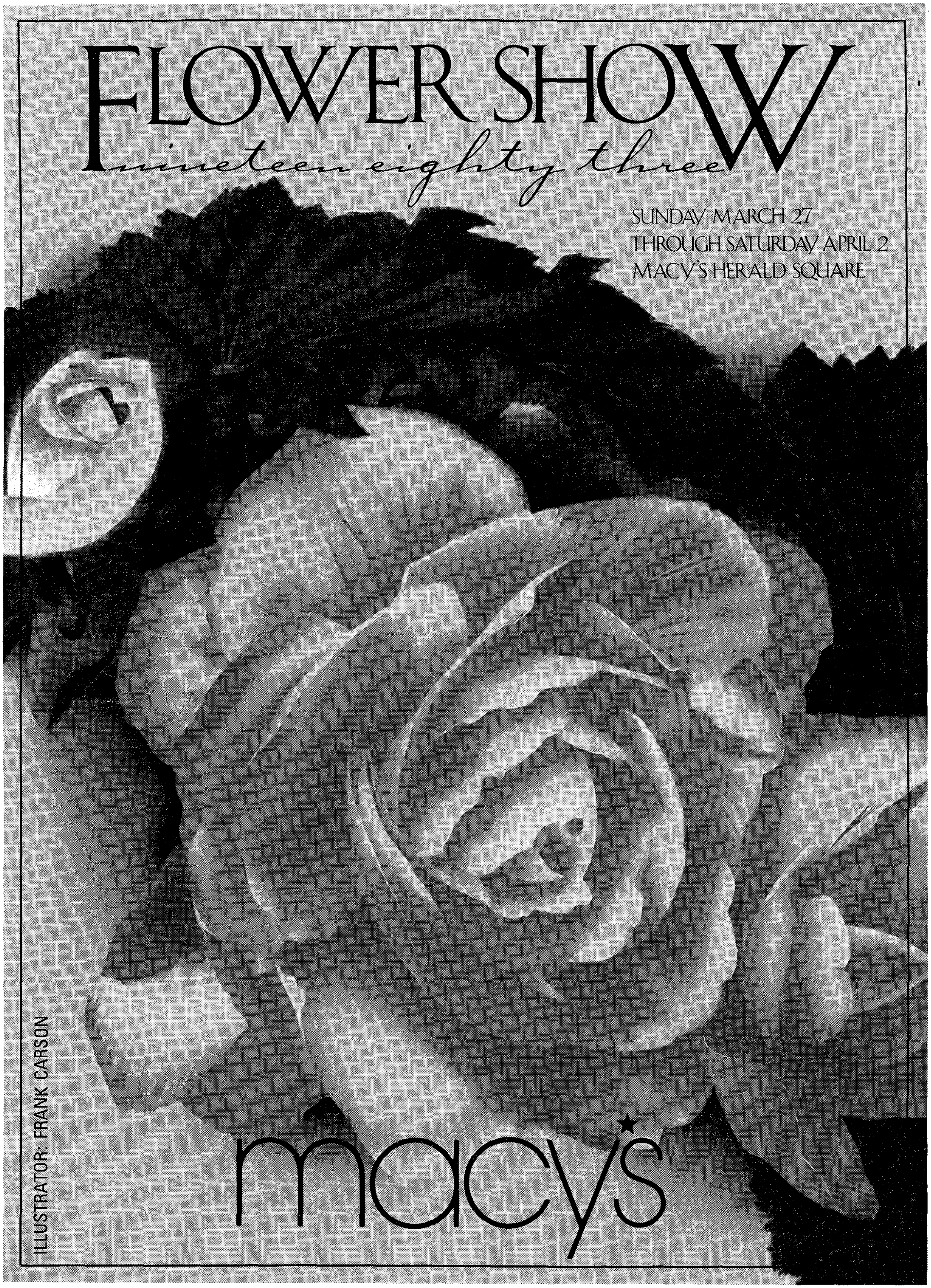

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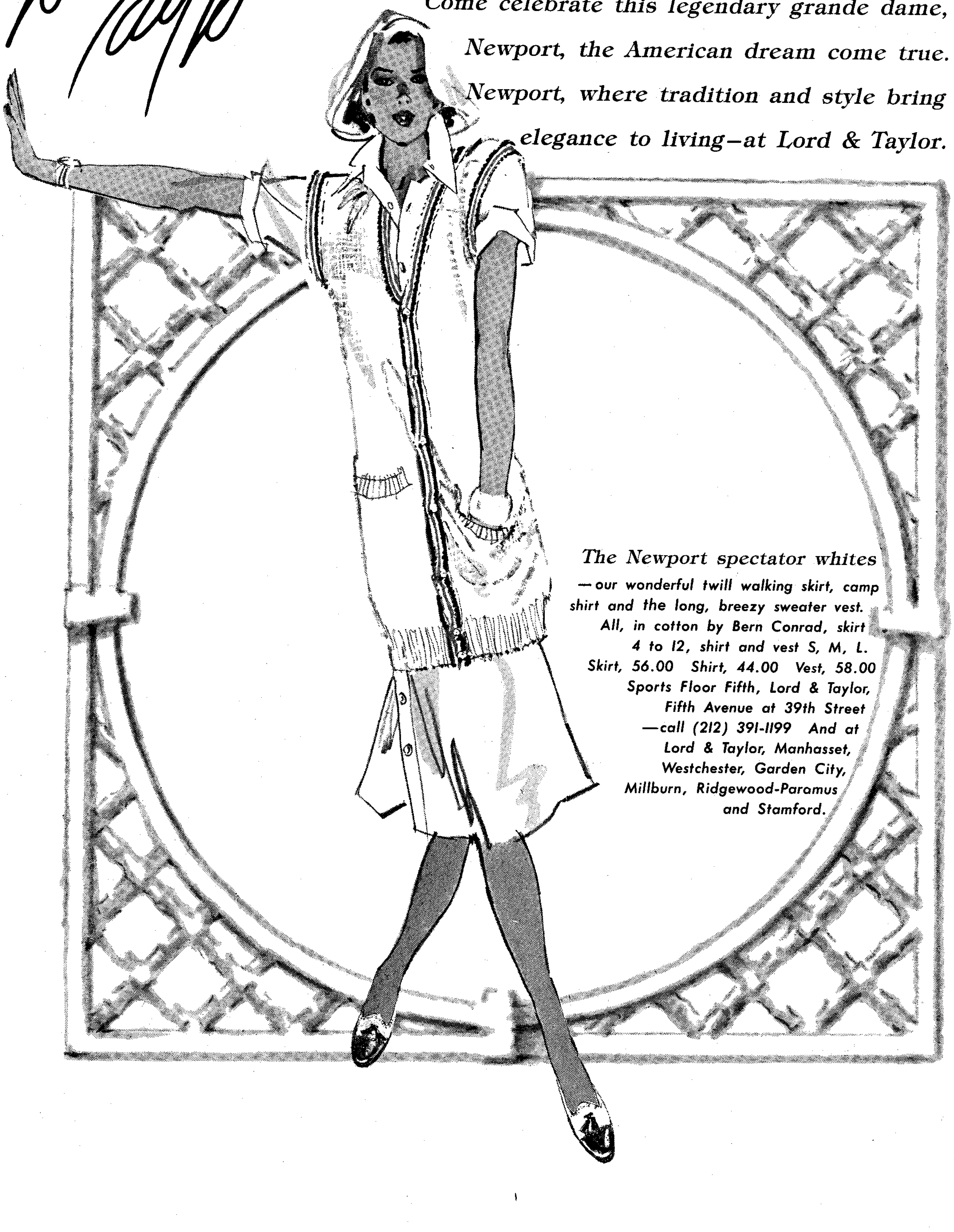

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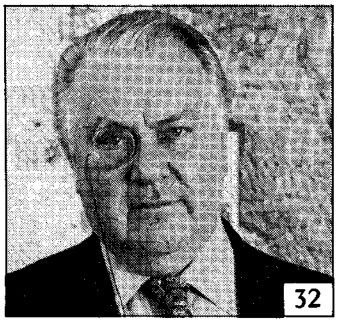
How to marry vintage Anglo-American furniture with modern Manhattan living quarters? One man's solution: Build a period environment in an industrial setting.

Cover: Illustration by Arnold Roth.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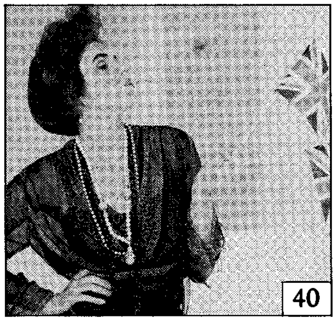
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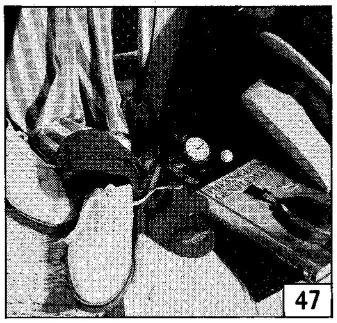
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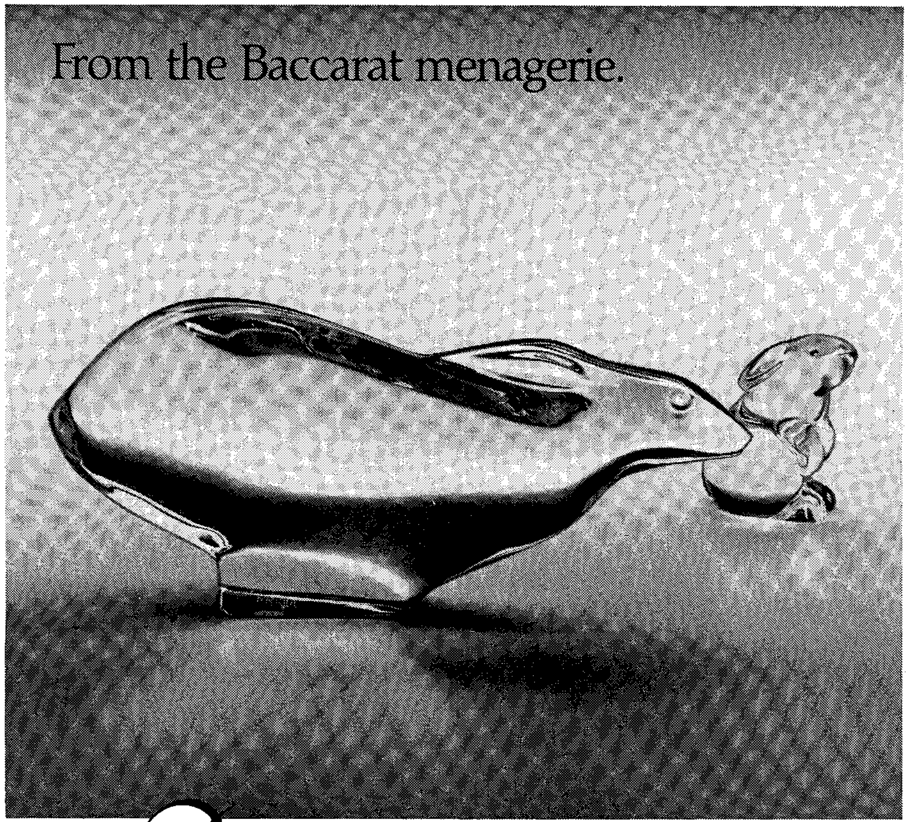

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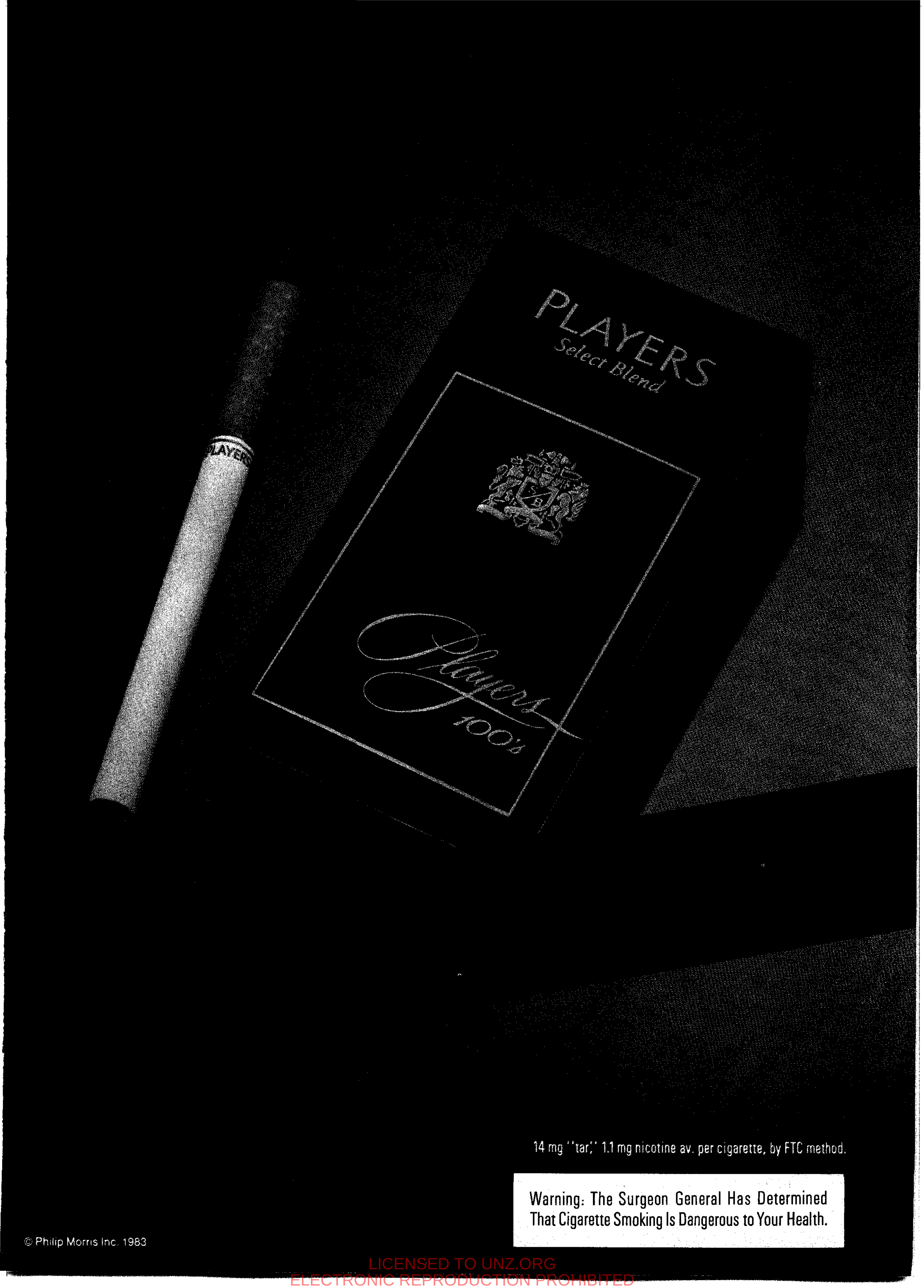
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Warning: The Surgeon General Has Determined
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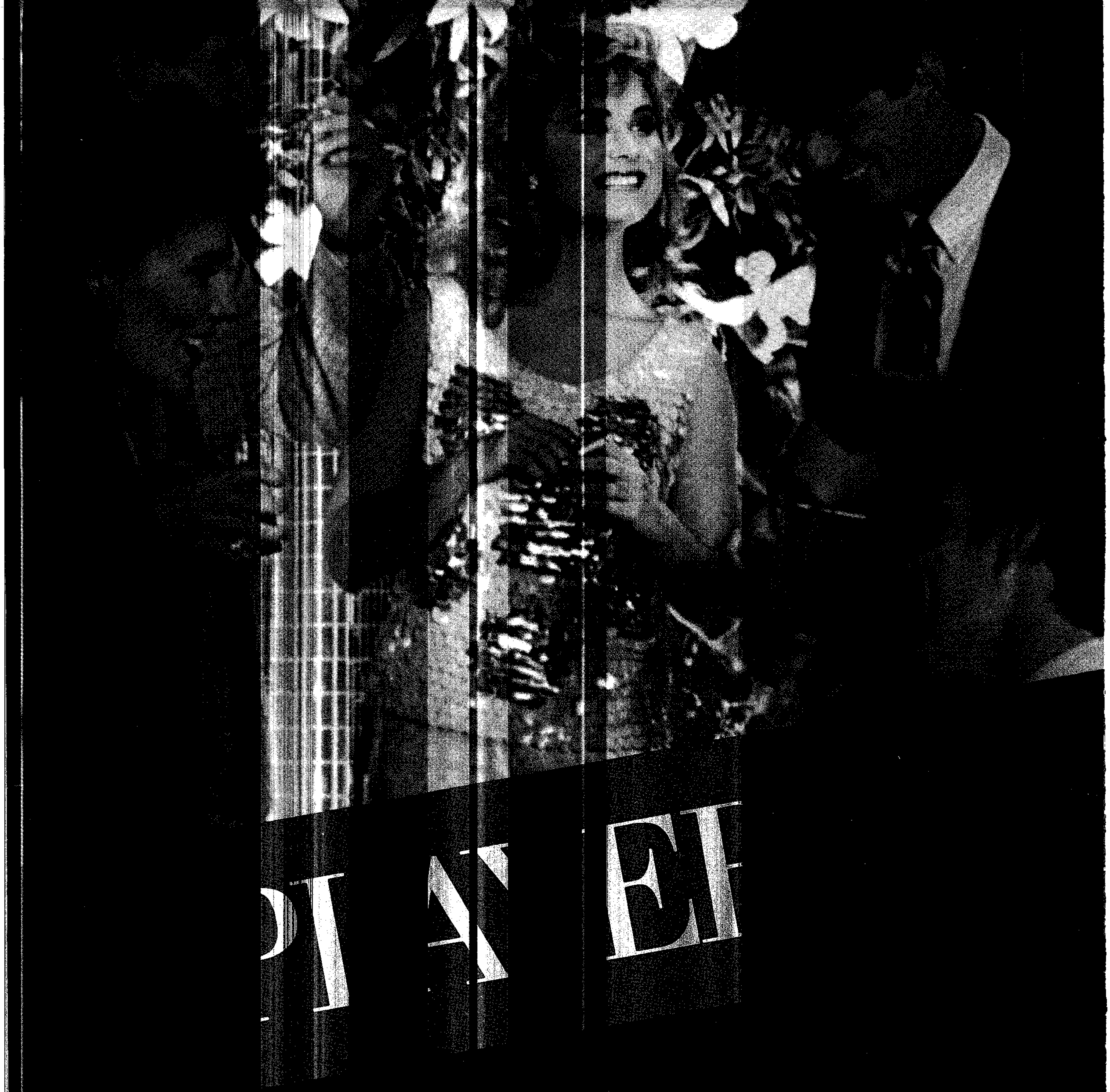

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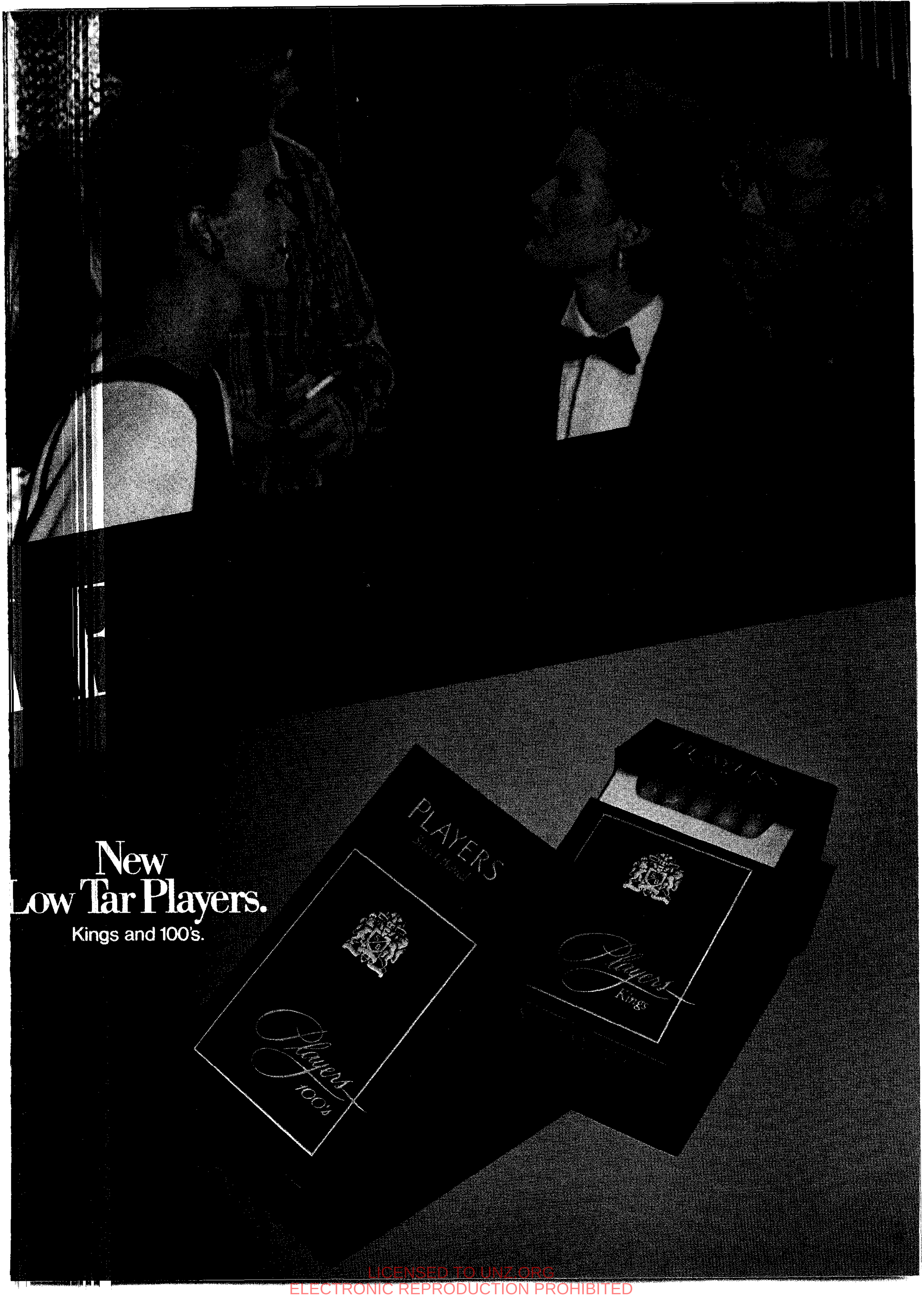
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LETTERS

Big Mc

IT WAS REFRESHING TO READ AN OBJECtive, insightful story about John McEnroe for a change ["McEnroe's Millions," by Tony Schwartz, March 14]. Megabucks tennis and the perks that go with it surely raise a few eyebrows, but so what? Anyone as gifted and hardworking as McEnroe deserves, at the very least, recognition.

Joyce Palumbo
Rochester, N.Y.

YOUR COVER STORY ON MC ENROE WAS an insult to people who don't have time to play games but must work for most of their adult lives.

William C. Heyer
Toms River, N.J.

TONY SCHWARTZ MAY KNOW TENNIS AND its endorsements, but he seems to have trouble with his bridges. As any New Yorker knows, the bridge in the Nike poster is the Brooklyn Bridge, not the 59th Street bridge.

Joseph C. Kaplan
Manhattan

YOU'D THINK THAT AFTER 100 YEARS EVeryone would recognize this architectural wonder.

Betsy Huber
Manhattan

YOUR MAGAZINE IS CALLED *New York*, right? Look again at that bridge, Tony.

M. J. Welling
Mattapoisett, Mass.

PLEASE GIVE CREDIT WHERE IT'S DUE. The 59th Street bridge never looked so good.

Mary Aloisis
Brooklyn

HEY, TONY! SO DAT'S DUH 59TH STREET bridge, huh? Where you from, Jersey? Next time I read somethin' dumb like dat, I buy duh *Village Voice*. At least dose guys know from bridges.

Aaron Spiegel
Manhattan

Hoffman and Edwards

THE "INTELLIGENCER" IN YOUR MARCH 7 issue [by Sharon Churcher] reports on a meeting I arranged between Blake Edwards and Dustin Hoffman concerning *The Man Who Loved Women*. I was present during the entire meeting, and I would like to tell you what really happened:

At no time did Mr. Hoffman complain about Burt Reynolds's being cast in the picture or say anything in the slightest that was critical of Mr. Reynolds. On the contrary, Mr. Hoffman said that while he had doubts as to whether he could successfully play the role in Mr. Edwards's screenplay, he felt it might work very well for Mr. Reynolds. The problem between Mr. Edwards and Mr. Hoffman had nothing to do with Burt Reynolds. It was Mr. Hoffman's request that Mr. Edwards not use a scene Mr. Hoffman had created years before to use in one of his own pictures. Mr. Edwards indicated his intention to use that scene in *The Man Who Loved Women*. Mr. Hoffman asked Mr. Edwards not to do this, and said that Mr. Edwards had promised not to use the scene if Mr. Hoffman was not in the picture. Mr. Edwards denied that promise; however, for various reasons the scene was subsequently rewritten, and the matter is no longer an issue.

At no time during the meeting did Mr. Hoffman launch a "tirade" or "rant and rave" about Burt Reynolds or anything else. In no sense was he abusive, nor did he engage in anything that could conceivably be called a "tantrum." Mr. Hoffman and Mr. Edwards are both highly talented, dedicated men. As often happens in our business, they had a disagreement over the right to use a certain piece of material. But their exchange was totally different from the supposed "row" you described.

Guy McElwaine
President, Columbia Pictures
Burbank, Calif.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

A Better Chance

ON BEHALF OF THE STUDENTS, PARENTS, and teachers connected with Wadleigh Junior High, I would like to thank you for Janice C. Simpson's article ["Cityside: On the Fast Track in Harlem," March 21]. We are very proud of our young people in the A.B.C. scholarship program.

Edouard E. Plummer
Manhattan

THE ALL-MOUTH-AND-NO-BRAINS CONtingent that criticize Plummer's program at Wadleigh Junior High because he is "sending the best talent away from the community" doubtless have never contributed a single penny to the N.A.A.C.P., the Urban League, or the United Negro College Fund.

Ivory Wallace
Manhattan

Anatomy of a Moose Murder

I WAS OUTRAGED BY JOHN SIMON'S REview of the play *Moose Murders* ["Theater: Extremities," March 7]. Mr. Simon appears to be far more interested in chronicling the audience's need for deodorant than he is in presenting your readers with responsible criticism. The show clearly had faults, and as it closed after opening night, the producers seem to have been capable of reaching an accurate assessment of its worth without benefit of your critic's churlish words. Besides criticizing the audience's body odors, he drags in an unrelated producer and maligns the production's funding sources. There are more effective and intelligent means of winning readers than beating dead horses and live people in public.

Perry-Lynn Moffitt
Manhattan

Room of One's Own

A FEW TIMES IN MY LIFE I HAVE PROMISED myself to write to a magazine regarding a particular article. John Coleman's "Diary of a Homeless Man" [February 21] has caused me to fulfill that promise for the first time. I congratulate *New York* for having the compassion and imagination to publish reporting of such stature.

E. J. Gore
Boston, Mass.

TO AID THE HOMELESS IN NEW YORK, WHY not tax all hotel rooms that cost $50 or more $1 per night? Let those who have help those in need.

Joe Milliken
Mt. Holly Springs, Pa.

Eminent Domains

I FOUND "WHERE THEY LIVED" [BY ELLEN Hopkins, March 7] most interesting. I especially liked the part about Edward Arlington Robinson. Was he related to Edwin Arlington Robinson?

Ronne Peltzman
Manhattan

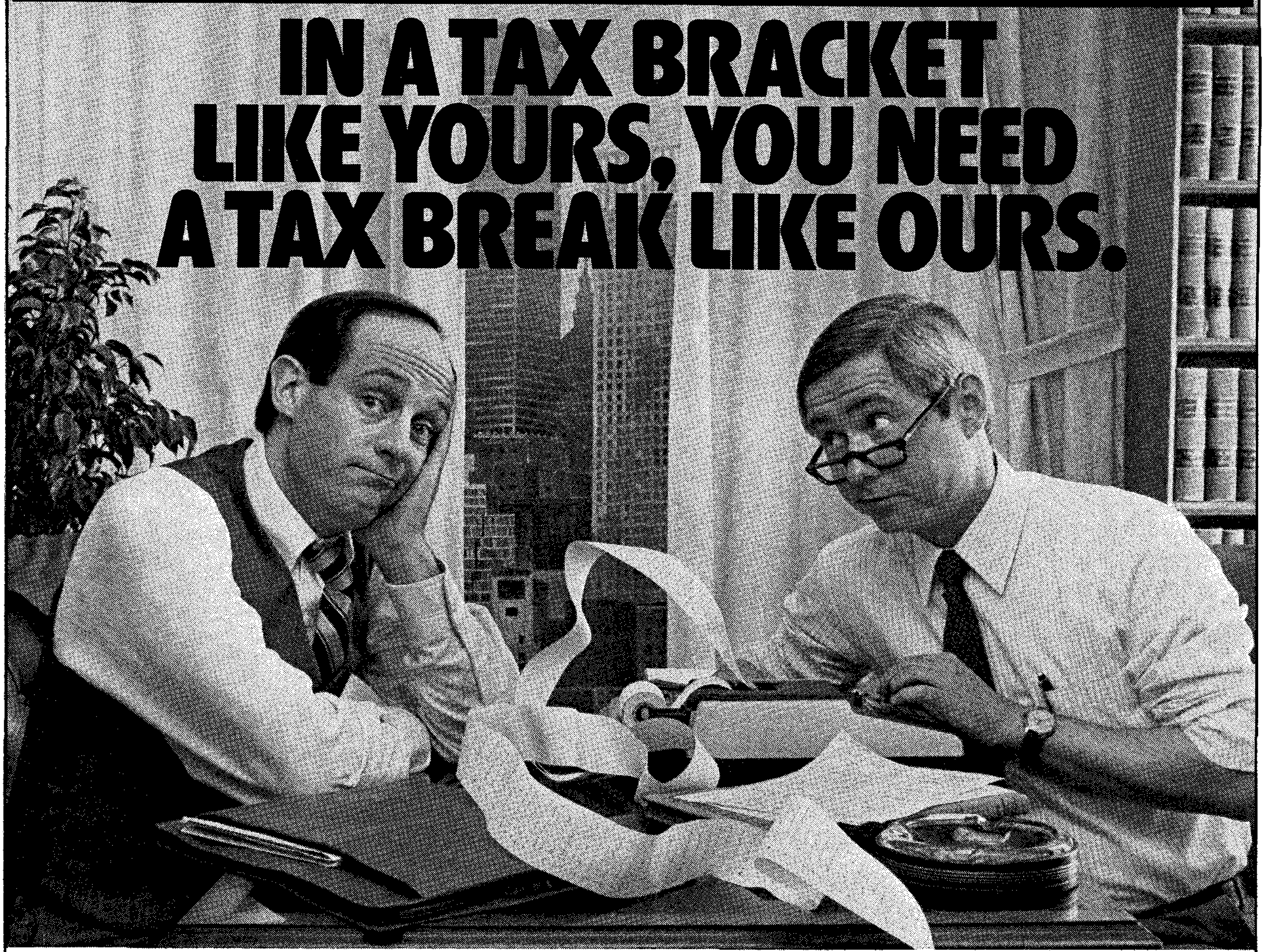
FORGIVE A QUIBBLE. E. E. CUMMINGS DID not lowercase proper names. He said it was disrespectful to do so, and disliked it when others did it to *his* name.

Carol Janeway
Manhattan

GYPSY ROSE LEE NEVER LIVED IN MY house, 154 East 63rd Street. She lived across the street at No. 153, where there is a bronze historic plaque.

Henry S. Glazier
Manhattan

A Fact from Manufacturers Hanover:



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INTELLIGENCER

Head of CBS Records May Spin Off

BUSINESS IS SIZZLING AGAIN for CBS Records, but Walter Yetnikoff, president of the CBS/Records Group since 1975, is said to be planning to leave. According to record-industry insiders, he has discussed his possible departure with CBS chief executive Thomas Wyman.

Yetnikoff, through a spokesman, "emphatically" denied he was talking about leaving. However, a source familiar with the situation said that Yetnikoff started negotiating with Wyman following a recent approach from "another large entertainment conglomerate" and that settlement of his contract is a sticking point.

Wyman, Yetnikoff: *Said to be discussing departure.*

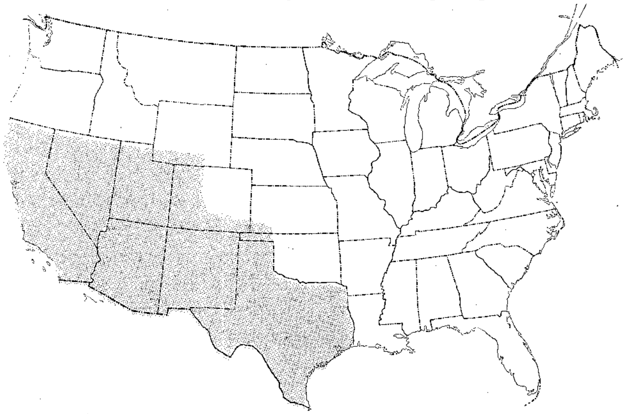
Besides a base salary of $275,000, Yetnikoff's unusual deal with CBS gives him an annual bonus based on a percentage of the record group's pre-tax profits. In 1982, his bonus came to $284,052. The contract doesn't expire until the end of 1984.

CBS is riding high with the No. 1 album in the country, Michael Jackson's *Thriller,* and has had solid hits recently with the groups Men at Work and Culture Club. Yetnikoff, who started with the company twenty years ago, has told associates he is "very optimistic" about CBS Records' 1983 prospects. **—Jack Egan**

El Salvador Today, Tucson Tomorrow?

THE REAGAN ADMINISTRATION'S domino-theorists aren't worrying about just the threat "Communist" subversion in Central America poses to Mexico; the president's ambassador-at-large, General Vernon Walters, is now telling friends that he's been told Cuba is trying to promote the secession of the southwestern United States.

According to the ambassador's unidentified source, Fidel Castro has joined the cause of radical Chicano groups that want to take over an area including all of Texas, New Mexico, Utah, Arizona, Nevada, and California as an independent Mexican-American nation called Aztlan. They argue that this area was given up by Mexico in the mid-nineteenth century under duress.


Aztlan: *Does Castro support its secession?*

Walters stressed to *New York* that he had no confirmation of this scheme, but added that "it's the sort of thing they [Cuba] would be likely to do."

Juan Jose Peña, of the secessionist Chicano La Raza Unida party, said that his group has sent delegations to Cuba and other Latin-American nations, but insisted that "Cuba is too similar to the Soviet Union for us. We are not part of a Castro plot."

Why Israel Supporters Feel Snubbed by Percy

WHILE ISRAELI FOREIGN Minister Yitzhak Shamir was visiting Washington this month, Senate Foreign Relations Committee Chairman Charles Percy held a reception at his Georgetown home—for Lebanese Foreign Minister Elie Salem.

"It was a welcome tea," said Lebanese press attaché Antoine Chedid. "Senator Percy is always friendly to Lebanon."

"I am not aware of any invitation to tea from Senator Percy to Shamir," noted a prominent Jewish leader. "Shamir did hold a Q.-and-A. with the Foreign Relations Committee, and Percy turned up for the last five minutes." The tea party has particularly irked supporters of Israel because they got wind of it the same week that Percy was pictured in the Washington *Post* smiling alongside an Arab billionaire prince.

A Percy aide said the fact that Shamir was not invited to tea "has absolutely no significance. The senator is very supportive of Israel, though he's disagreed with them on some issues, such as the invasion of Lebanon."

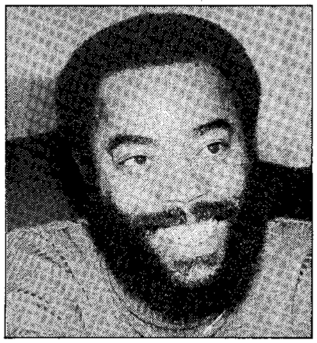
BY SHARON CHURCHER

Walt Frazier Business Row

THAT FLAMBOYANT FORMER Knick star turned sports agent Walt "Clyde" Frazier is said to have been dressed down the other day by his partner, Irwin Weiner.

"It is something between us, but I think it will be resolved," Weiner said. "I said he should spend more time in the office instead of the Virgin Islands," he added, referring to a frequent vacation haunt of Frazier's. "He has got to adjust from being a superstar."

By one account, the confrontation was so bitter that Frazier is leaving the agency, W.F. Sports, which represents such stars as Julius Erving, of the Philadelphia 76ers. Weiner denied this, though, and a P.R. man for the agency said, "Hopefully, Frazier will come into line." Frazier couldn't be reached for comment.


Frazier: *Got a talking-to?*

Photograph, bottom right: Ken Regan/Camera 5.

East Meets West on P.R. Front

WHAT STARTED AS A PUBLIC-relations attempt for Kodak has ended up as a P.R. coup for an even larger concern: China.

Kodak lent Richard Kahn, editor of the trade magazine *The Travel Agent,* one of its new disk cameras to take to Peking. "We'd hoped the Chinese would ooh and aah, but instead, on his last day, after he took a picture of three youths, one of them grabbed the camera and ran," said a spokesman for Hill and Knowlton, a P.R. firm for Kodak.

Suspect (right): *The camera is being returned.*

Kahn was grilled by eight Chinese police for two hours about the robbery; they even begged him to stay on at China's expense for a "few days" until the perpetrator was caught. He insisted on returning to New York, and took with him a shot of the three youths he had snapped with a Minolta. "China sent a courier here to collect that picture to help in the manhunt," said the very impressed Hill and Knowlton spokesman. "Compare that with what would have happened if your Kodak disk camera was snatched on 42nd Street."

What's more, the Chinese tourist office has now informed Kahn that, eleven days after the incident, the suspect is in custody and his camera is en route to the Big Apple.

Public TV as Private Forum

STRAPPED FOR FUNDS, NEW York's public-broadcasting system, WNYC, has devised a novel way of getting free programming: It is inviting corporations to make TV and radio shows for it about their community and cultural activities.

Though some skeptics at the TV networks are dubbing the project "vanity broadcasting," WNYC's director, John Beck, insisted he has no intention of airing "corporate puff pieces." He said to *New York* that the programs "will be about things companies are helping to make happen in New York that are of local interest," and added that "we have lots of time to put programs on and not a lot of good material."

Firms are being told that if they aren't fully equipped to make shows themselves, WNYC will assist with the work. The station won't charge for airing the programs.

"Local stations are autonomous, so WNYC can do whatever it likes, but these programs won't be acceptable for national distribution by us," commented Dan Agan, marketing director for the Public Broadcasting Service, of which WNYC is a member. "We're very careful about even the perception of editorial control by a [commercial] underwriter."

The 'News' Gets Even With a Non-Advertiser

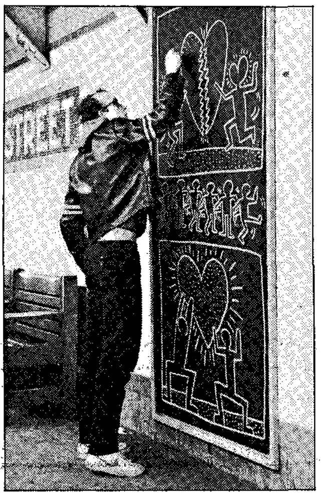
SHOULD ADVERTISING INfluence a newspaper's editorial decisions? Yes, sometimes, says a *Daily News* editor who allegedly banned mention of *On Your Toes* after the musical's producers failed to buy ads in the paper.

News arts-and-entertainment editor Loren Craft was approached by an *On Your Toes* representative about feature coverage after the show opened to a rave review from *News* critic Douglas Watt. "Craft said, 'Hey, you're advertising in the *Times,* not the *News*'—and Aileen Mehle ["Suzy"], Phil Roura ["People"], and Liz Smith got the same word from him," a source close to the *News* said. "Liz wrote an item about the show, but it was cut from her column."

Craft told *New York* he'd been "outraged" by the ads in the *Times,* which quoted prominently from Watt's review. "The *News* is not a public charity," he added, pointing out that the Sunday *News* had carried a story on the show before it opened. "We said to hell with them. We haven't banned them, [but] we decided there are other things we should give attention to."

That distresses at least one of his writers: "I just don't believe in practicing journalism by noticing advertising," said Liz Smith. Still, ads for *On Your Toes* are now appearing in the *News*—as the result, said a show staffer, of "the bizarre conversations we had with [Craft]."

News and Gossip of the Arts



Haring, art: *Not for bags.*

KEITH HARING, THE EXPRESsionist famous for chalking his art on subway advertising space, says he's turned down the offer of a "bourgeois affiliation"—with Bloomingdale's. An agent for the store had invited him to follow in the footsteps of artist Antonio and designers Michaele Vollbracht and the Missonis and design it a shopping bag. "It would have been selling out. I have my image to think of," Haring declared. "Haring's art is wonderful," responded the store's creative director, John Jay. He suggested that maybe the artist will become more amenable "at a later stage." . . . Since 1970, the State Council on the Arts has made grants to individual artists through its Creative Artists Program Service (CAPS), which has its own board and no affiliation with any artistic groups, but now the council has asked private arts organizations to apply to take over CAPS's work, with up to fourteen such outfits each granting money in one or more disciplines. "This would replace a system of merit with a system of patronage," contended CAPS executive director Isabelle Fernandez. And Roger Bruce, who reviewed CAPS as a consultant for the National Endowment for the Arts, concurred that the private organizations "would serve a community and have predispositions." However, the council's executive director, Mary Hays, maintained that the existing system is dogged with "very high" administrative costs. She added that private groups would have to comply with guidelines to ensure there is no favoritism.

Photographs: top, Richard Kahn; bottom, Tseng Kwong Chi

She never knew he had an affair.
He never knew he had a son.

It could have meant
the end of their marriage.

Instead, it was the beginning
of a love story.

MAN/WOMAN and Child

BASED ON THE NOVEL BY ERICH SEGAL, AUTHOR OF "LOVE STORY."

PARAMOUNT PICTURES PRESENTS · GAYLORD PRODUCTION COMPANY & ELLIOTT KASTNER PRESENT A FILM BY DICK RICHARDS
MARTIN SHEEN · BLYTHE DANNER
MAN, WOMAN AND CHILD
STARRING CRAIG T. NELSON AND DAVID HEMMINGS AS "GAVIN WILSON" · DIRECTOR OF PHOTOGRAPHY RICHARD H. KLINE, A.S.C. · MUSIC COMPOSED AND CONDUCTED BY GEORGES DELERUE
EXECUTIVE PRODUCER STANLEY BECK · BASED ON THE NOVEL BY ERICH SEGAL · SCREENPLAY BY ERICH SEGAL AND DAVID Z. GOODMAN · PRODUCED BY ELMO WILLIAMS AND ELLIOTT KASTNER
DIRECTED BY DICK RICHARDS
A PARAMOUNT PICTURE

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

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Starts Friday, April 1st

MANHATTAN

LOEWS TOWER EAST
3rd Ave. & 71st St.
879-1313

57TH STREET PLAYHOUSE
Ave. of the Americas on 57th St.
581-7360

NASSAU

LOEWS NASSAU QUAD
3585 Hempstead Turnpike, Levittown
(516) 731-5400

Redstone
SUNRISE MULTIPLEX CINEMAS
Sunrise Highway, Valley Stream
(516) 825-5700

NEW JERSEY

Redstone
AMBOY MULTIPLEX CINEMAS
Routes 9 & 35, Sayreville
(201) 721-3400

General Cinema
TOTOWA CINEMA TWIN
215 Route 46, Totowa
(201) 256-8484

RKO Century
RKO ROUTE 4 SEVENPLEX
Paramus
(201) 487-7910

CONNECTICUT

TRANS LUX RIDGEWAY
52 6th St., Stamford
(203) 323-5000

THE CHASE WANTS YOU TO KNOW THE PRICE YOU'LL PAY FOR NOT OPENING AN IRA.

It's Like Having Uncle Sam Contribute To Your Retirement.

Every cent you contribute to your Chase IRA is deductible from your gross income. And that can mean a big savings on your 1982 taxes if you contribute by April 15. Look at our chart. If you're a working couple in the 40% tax bracket, you could pay up to $1,600 less to the

HOW YOUR TAXES SHRINK

Tax Savings Created by Chase IRA Deposits

Tax Bracket	Individual $2000 Deposit	Individual & Non-working Spouse $2250 Deposit	Working Couple $4000 Deposit
30%	$ 600	$ 675	$1200
40%	$ 800	$ 900	$1600
50%	$1000	$1125	$2000

federal government this year. And if you live in New York City you're triply lucky. Because you can make the same deductions on your state and city taxes, too. Of course, your IRA deduction cannot exceed your earned income.

Furthermore, your IRA account, including interest earned, isn't taxable until you begin to withdraw it at retirement. You can begin to withdraw money without penalty as early as age 59½, or as late as 70½.

While you're saving on your taxes, you're saving for your retirement. And that can give you peace of mind, which is worth more than you can measure.

Chase Offers High Interest Accounts As Diverse As Our Customers' Needs.

Long term. Short term. Fixed rates. Variable rates. Chase offers them all. In fact, we'll give you a choice of six different IRA accounts. Six-month and 18-month accounts for short term savers. If you're a long term saver, we have 30-month, 2- and 4-year, even 8-year accounts. All paying high money market rates. And all you need to earn these rates is a minimum deposit of $500 for all accounts 2 years and longer. Or only $50 for the 18-month account.

Unlike some IRA programs, there are no fees at Chase. And your money is insured up to $100,000 by the FDIC. That's security you can't get with many other IRA programs.

At Chase, Getting Smart About IRAs Takes Very Little Time.

What kind of IRA is right for you? How much should your yearly contribution be? What happens if you need to withdraw from your IRA?

If questions like these are the questions you're asking yourself, the people at Chase are ready to answer them.

Over the past year every Chase officer has been specially trained to guide you through today's wealth of bank investment opportunities. So when you come to us for answers, you get them. Quickly.

So come to Chase and open your IRA with us. Because when we say the Chase is on, we mean on your side.

THE CHASE IS ON™

© 1983 The Chase Manhattan Bank N.A./Member FDIC

On Madison Avenue/Bernice Kanner

THIS AD IS YOUR AD

Government Pitches

IN 1976, THE AD AGENCY YOUNG & RUBICAM filmed a warm, friendly TV commercial for the United States Postal Service urging Americans to reach out to one another. "P.S. Write soon," it exhorted. The agency's research department had determined that the spot would strike a chord and prove well liked and effective. What's more, it would dignify the postal employee by making what he did larger than life.

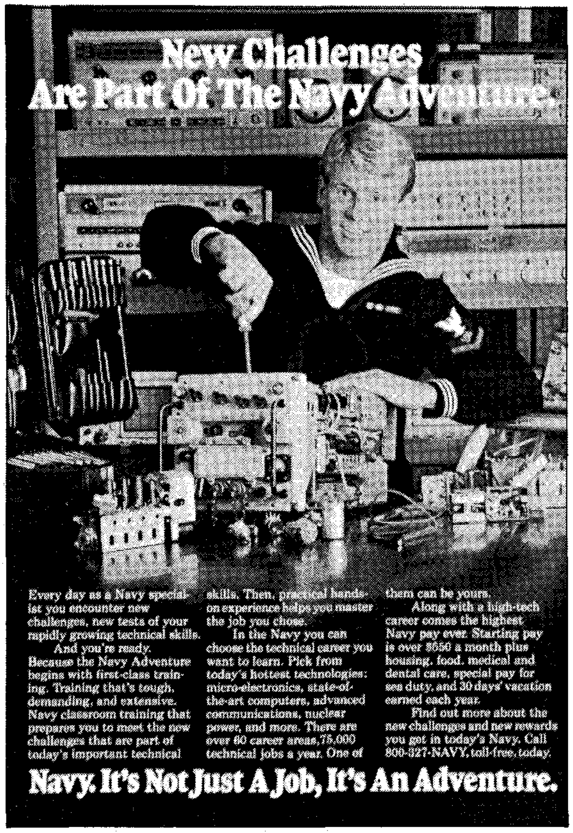
Chances are you never saw the spot. It aired in a few test markets and then disappeared. Viewers who had seen it complained that the government shouldn't be in the business of telling Americans to write letters, that this was not an appropriate use of tax dollars. The postmaster general knuckled under to the pressure.

When it comes to concern about public opinion, Uncle Sam seems nonpareil. "No question about it, government accounts are hypersensitive," says one ad-agency representative. And why not? Their advertising budgets are our tax dollars, and their spending is regulated by Congress, the guardian of our interests. The United States government is, no doubt about it, an atypical advertiser.

It is atypical in its giantism and diversity too. In 1981, the latest year for which published budgets are available, Uncle Sam spent $189 million to get his various messages across. Figure in the $375 million in advertising time and space donated free by the media in 1981 and you can easily imagine the wallop government ads pack. Only Procter & Gamble generates a larger dollar amount of advertising: $672 million in 1981.

Nonetheless, government ad spending hasn't kept pace with inflation in recent years, and many ad budgets have been whittled by the Reagan administration. Some—like those for the Department of Energy's conservation campaign and the Consumer Product Safety Commission—have been eliminated entirely. And if you think the Internal Revenue Service spot urging early filing that you saw this year looked vaguely familiar, commend your memory. It's the same one that was shown last year.

As an advertiser, the government has more "brands" than Hydra had heads and employs a dizzying number of ad agencies. It's hard to find a large agency—or small one that specializes in reaching minority groups—that *doesn't* do either paid or volunteer work for the government. Agencies that win paying government accounts are usually rewarded with flat fees rather than the traditional and often more profitable 15 percent commission on ad placements. Agencies that volunteer their services—usually through the nonprofit Advertising Council—are simply paid their costs in producing the spots.


New Challenges Are Part Of The Navy Adventure.

Every day as a Navy specialist you encounter new challenges, new tests of your rapidly growing technical skills.

And you're ready. Because the Navy Adventure begins with first-class training. Training that's tough, demanding, and extensive. Navy classroom training that prepares you to meet the new challenges that are part of today's important technical skills. Then, practical hands-on experience helps you master the job you chose.

In the Navy you can choose the technical career you want to learn. Pick from today's hottest technologies: micro-electronics, state-of-the-art computers, advanced communications, nuclear power, and more. There are over 60 career areas, 75,000 technical jobs a year. One of them can be yours.

Along with a high-tech career comes the highest Navy pay ever. Starting pay is over $650 a month plus housing, food, medical and dental care, special pay for sea duty, and 30 days' vacation earned each year.

Find out more about the new challenges and new rewards you get in today's Navy. Call 800-327-NAVY, toll-free, today.

Federal sell: *Only Procter & Gamble advertises more.*

The ads those agencies produce are among the most visible, memorable, and effective stuff around. Consider: Forty-one years of admonishing people to prevent forest fires has saved, according to government estimates, $18-billion worth of timberland and has made Smokey Bear the best-known advertising symbol in America—better known, even, than the American Telephone & Telegraph bell. Three years of urging Americans who've "got it coming" to "direct deposit" their government checks into their bank accounts saved Uncle Sam $27 million, mainly in postage, in 1981 alone—and has miffed a lot of muggers. And the Peace Corps's pitches (the current one hawks "the toughest job you'll ever love") have corralled 100,000 volunteers, including former president Jimmy Carter's mother, Lillian, who signed up after viewing a commercial on local television.

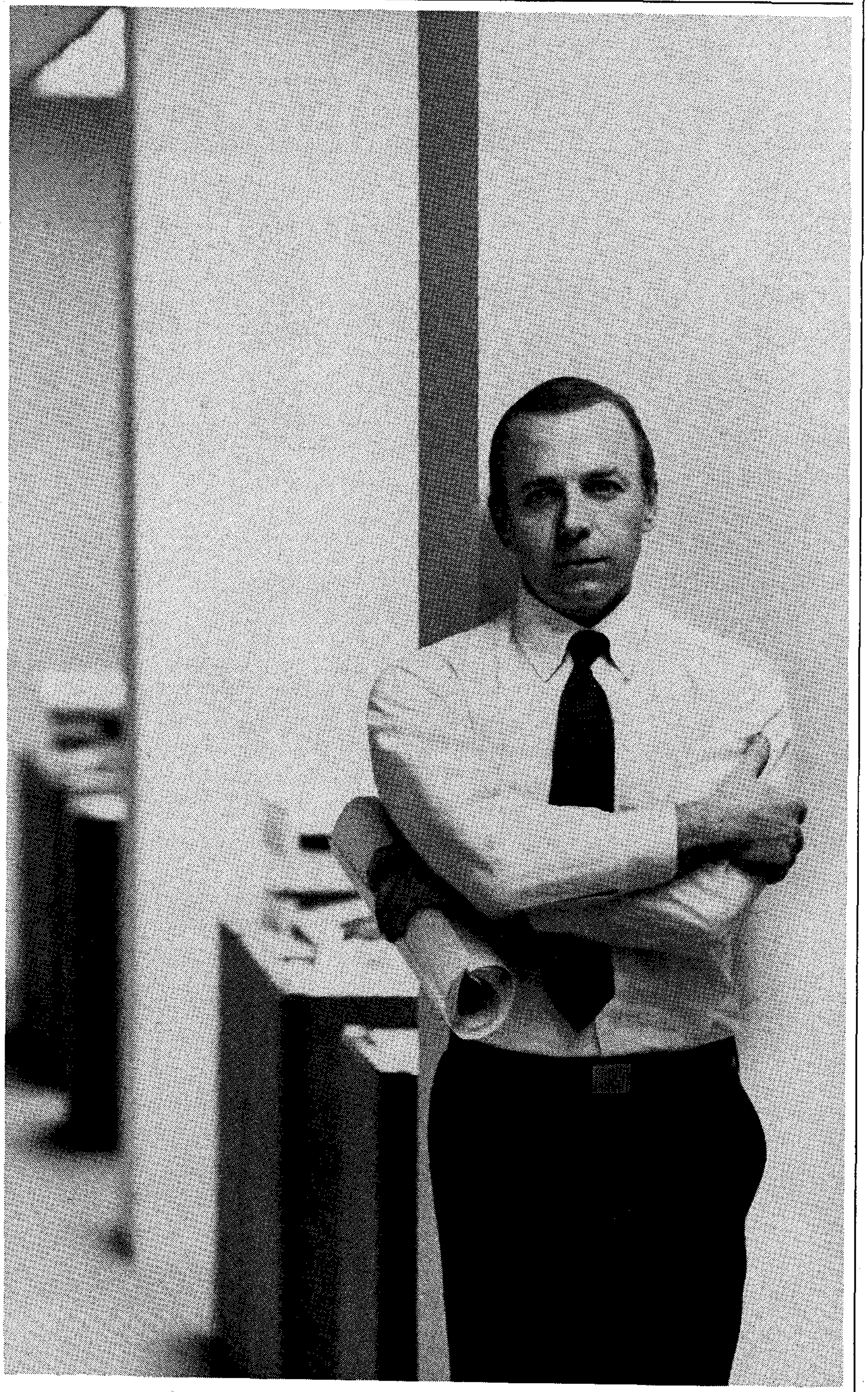
Who can't recall being encouraged to "take stock in America" by buying United States savings bonds? Or being admonished to hire members of the National Guard and Reserve ("It's their job to protect you. It's you who protect their jobs")? That was a clear success. Sixty-one percent of all employers pledged to do their part. In 1980, the Census Bureau asked Congress for $40 million to drum up the populace's interest in being counted. Congress refused. The bureau gave the job to a volunteer agency, and the resultant "We're counting on you. Answer the census" campaign added up to $39 million in free advertising. McGruff, the crabbed spokesdog for the Department of Justice, who wants to "take a bite out of crime," could become almost as well known as Smokey Bear.

Still, of all the government's advertising efforts, those for military recruitment receive the most attention and money. More than three-quarters of all the money the government spends on ads is used to attract men and women to the various branches of the armed forces. The army, including its reserve and R.O.T.C. units, spends about $65 million a year urging young adults to "be all you can be." The navy promises in $17-million worth of commercials that life at sea is "not just a job, it's an adventure." The Marine Corps still seeks a few good men with its latest, $14-million effort: "The Few. The Proud. The Marines." The air force beckons prospects to "aim high" in its $15-million worth of commercials. And the armed services together spend around $18 million annually in their joint campaign to convince Americans looking for careers that the military is "a great place to start."

The advertising has done well—so well in fact that some divisions have had waiting lists of qualified applicants. What's more, when the Department of Defense asked young adults if they could recall its advertising, 40 to 50 percent

“. . . a publication you can build a media schedule around.”

H. Thomas Wilson
Sr. Vice President
Media Manager,
McCaffrey and
McCall, Inc.



“Business Week is, simply, a very powerful vehicle. I think people really pay attention to what's written there. I know I do. . . . It's getting the attention of the right people that matters — the kind of people who can make a difference.

“Advertisers are very concerned, and rightly so, about where their messages will be seen, *who* will be seeing them. Business Week gives them a consistency in reaching their preferred audience; that makes it a publication you can build a media schedule around.

“Look, if the right readers weren't buying it, Business Week wouldn't be carrying the advertising it does.”

When media experts like Tom Wilson want to reach top-level business and financial decision makers, they find Business Week an effective centerpiece for their plans.

That's because Business Week reaches the influential upper echelons of business with its take-action audience of over five million business leaders. From chairmen of the board and CEOs to financial and technical management. Week after week after week.

Media executives recognize Business Week as a leading force in the business world, providing a major source of vital information to management — in the editorial pages and the advertising pages.

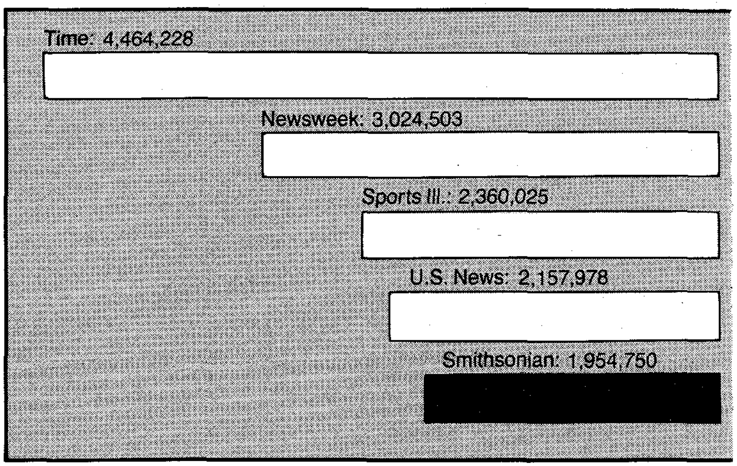
It's advertising that gets response. And that's why media experts think first of Business Week.

BusinessWeek

It gets you to the top.

© 1983 McGraw-Hill, Inc.

After
we final
to the



Source: 12/82 ABC.

2 years
made it
ottom.

The bottom of the top.

It took over a decade but Smithsonian's ılation has finally made it to the ranks of nass circulation news magazines. And has us sitting on top of the world.

For years, Smithsonian has enjoyed a ıtation as a quality demographic maga- . But since our inception, our circulation grown from 164,000 to close to 2 million. ch puts us right up there with the sweeklies.

But unlike the newsweeklies, as our cir- tion has increased so has the quality of subscriber. Witness an average household income of $52,000 with 85% college educated subscribers.

In addition, Smithsonian's subscriber circulation in the nation's top lifestyle zip codes actually surpasses *U.S. News, Sports Illustrated* and *Newsweek*. The higher the demographic filter, the better our coverage of the top of the market.

So Smithsonian offers a unique advantage. We provide better demographics than the newsweeklies and larger circulation than the affluent magazines. Quality and quantity. You couldn't ask for a better bottom line.

Smithsonian

1,900,000 subscribers put their money where their minds are.

Introducing our
One Button
Linen Blend
Spencer Suit

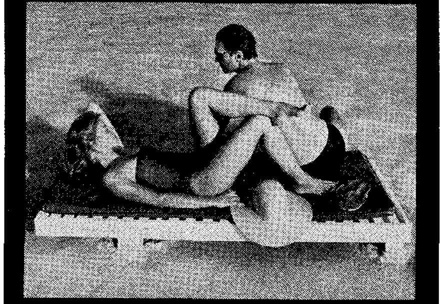
Spring Collection
Now available in
Suits, Blazers, Skirts,
Slacks, Blouses
and Dresses.

Suits start at 155^{00}

TOM KLEINER'S
Personal Collections

Beautiful clothes that appeal to your business sense
Visit us MONDAY-SATURDAY 9am-6pm
SUNDAY 11am-4pm
Alterations available, sizes 4-18 AE/Mastercard/Visa
230 West 39th St. between 7th and 8th Aves NYC
10018 (Second Floor) (212) 944-0172

YOU WON'T NEED ANYTHING MORE THAN EACH OTHER.



You won't even need to carry money because all your meals, accommodations, cocktails, wine, and virtually every outdoor activity under the sun – tips included – are part of your all-inclusive getaway vacation for two. Slip into Sandals, with the most magnificent private beach in all of Jamaica. But remember – you can't come here alone. You have to bring someone you love.

Sandals
Montego Bay, Jamaica

THE PERFECT WAY TO HIDE AWAY IN JAMAICA.

For more information, contact your Travel Agent or call toll-free 1-800-327-1991. In Florida 305-271-0045.

sang out the theme tunes of each branch with no prompting. Seventy-two percent recalled the army's ads. "With the budgets the divisions had, they scored amazingly well. A 25 percent unaided recall would have been very respectable for traditional products," says Nelson vanSant, N.W. Ayer's senior vice-president and executive director for the army account.

Uncle Sam also spends your tax dollars to hawk his Postal Service and railways. Some $42-million worth of messages urge Americans to use the two-pound overnight Express Mail "pak" for $9.35; to save time and money with Priority Mail; to think of the local post office, which sells stamp-collecting kits, as "your one stop Christmas shop"; and to consider whether "your next flight should be on a train" and ride Amtrak.

The results: The Postal Service philately and Express Mail units, both operating in rough-and-tumble competition with private business, turn a profit, and the Postal Service's need for red ink has diminished considerably. Amtrak, which carried 19 million riders last year, collected enough fares to cover more than half its operating costs, three years ahead of the timetable established by Congress, says Phil Wallace, senior vice-president and director of the Amtrak account at Needham, Harper & Steers. This was accomplished, he adds, despite the fact that "surveys show that people think Amtrak is the government and thus couldn't possibly work well. The public perception is that the government is not exactly the gold standard."

It's not exactly an ad agency's ticket to riches, either, nor is it a very relaxed, freewheeling client. "Government contracts are not as a rule what anyone makes money from. But they're awfully high visibility, and we get an altruistic, patriotic feeling working for the army," says vanSant. "We've also won a lot of awards."

Working for the government does mean bedding down with a bureaucracy, however, and such relationships may be the most tightly ruled and regulated in advertising. Each military account, for example, comes with a several-year contract, mandatory annual reviews, and frequent audits. Government regulations require a minimum of three bids for every project. And if an agency opts not to pick the low-bid photographer, for instance, it must justify in writing its rationale. "A civilian client might choose not to be that stringent," notes Jack Costello, the Ted Bates agency's management representative for its navy business. "We have 3 people from a team of 23 who are solely responsible for filling out government forms. These jobs would not exist on a different account."

When the government needs an ad agency for a new campaign, an impartial panel supervises the selection. The unit publishes explicit "requests for proposals" inviting solicitations. Many agencies call for bid forms; few choose to follow up. Eighty-one agencies reportedly requested bid forms for the joint armed-forces account, and only nine sent them in. The last form N.W. Ayer completed to retain the army account weighed in at more than 700 pages.

When the bids are in, those advertising agencies judged through a numerical system to be "in the zone of consideration" are invited to strut their stuff in a live show-and-tell session. The various reviewers confer and pick the winner; the losers can ask for a report indicating why they missed. Still, though there's less reliance on personal ties and an old-boy network than with private-business accounts, it's rare (though certainly not unheard of) for a federal-government advertiser to move from one shop to another. The Marine Corps has been with J. Walter Thompson for 37 years, the army with N. W. Ayer for 15, and the air force with D'Arcy-MacManus & Masius for 23.

The government doesn't tell its agencies where to place ads; it merely provides guidelines on the minority groups it wants to reach. It doesn't tell its agencies for sure what it will spend on advertising, or even its precise objectives, until both have been determined by Congress. "We find out when the public finds out," says Wallace.

And although Washington competes with private industry in some areas, "written boundaries say we can't really take the gloves off," says one agency representative. He adds that "you're dealing with people many of whom are laying eyes on a marketing plan for the first time. On the one hand, it gives an agency more leeway than in dealing with, say, Procter & Gamble. On the other hand, it takes longer just to teach the jargon. Because of all the structure and paperwork, things just take longer to accomplish. And don't try to hold afternoon meetings—government employees clear out at 4:30. Because so much is committee work, it's hard to get anything dazzling or innovative approved. I mean, have you ever seen an ad for a government product that was unexpected?"

Frankly, yes. It was something of a spy-novel lure for the Central Intelligence Agency. "We're looking for special men and women who still have a spirit of adventure," it said, addressing would-be James Bonds. Explains Deputy Chief of Recruitment Richard Duter, "We've done this with mixed success since 1965. Advertising drives our recruitment—but it doesn't always produce the necessary-quality people." ■

The Bottom Line/Jack Egan

STOCK-INDEX ROULETTE

Gambling on the Futures

Wild and crazy guys: *The New York Futures Exchange requires the stamina of youth.*

ON THE NEW YORK FUTURES EXCHANGE, the tension becomes palpable as the clock ticks down to the 10 A.M. starting time. At the bell, the growing hubbub erupts into a sudden loud roar as several hundred traders jostle for space in a crowded horseshoe and scream out bid and sell prices as they wave their hands wildly.

The trading is typical of any commodity market. What's different here is the nature of the commodity contract that is being bought and sold: futures on the composite index of stocks that are traded on the New York Stock Exchange.

When you trade in wheat futures, there is actually wheat out there somewhere that provides the basis for the contract. The same is true for futures in gold or sugar or frozen orange juice or pork bellies: An actual commodity exists. Even in the case of treasury-bill and treasury-bond futures, the financial instruments are real and can be bought and sold in the immediate, or "cash," market. But here on the NYFE (pronounced "knife"), traders are buying and selling something intangible: an index that reflects the net price changes of more than 1,500 stocks traded on the floor of the Big Board, which is right next door.

If you are having difficulty understanding what this is all about, imagine a jar of Mexican jumping beans. Each bean is a different stock, and each is constantly moving up and down in price. The jar reflects the sum of the prices of the different beans, and is constantly readjusted as the different prices change.

The commodity being traded is the entire jar. But in this case you never get to play with any of the beans, or even touch the jar in the first place. You are merely betting on what may happen to the price of the jar within a predetermined period—the life of your contract. If you think the jar will become more expensive, you buy a contract at the current price, expecting to resell it later at a higher price. If the price instead goes down, you lose the difference. But if you expect the price of the jar to decline before September, you sell a future on the jar at the current price, hoping to make good on the sale of your contract by buying it later for less. Again, your profit is the difference in the two prices.

A NYFE contract represents 500 units of the composite index. Currently trading at about 87.50, a contract is worth $43,750 (or 500 times the index). The appeal of all commodity futures is the leverage—the proportionately small investment relative to the value of the contract. To buy (or sell) a NYFE stock-index contract requires an initial investment of $3,500, or less than 10 percent of the value of what is being acquired. Each movement of one-hundredth of a point represents a $5 change in value, and a full-point move is worth $500. Small price changes can turn into big profits, and also big losses if the market moves against you. You may get a margin call, and one dangerously unique feature of all commodity-futures contracts is that the investor can wind up losing far more than the initial investment.

The NYFE composite contract is only one in a series of stock-related futures that have debuted in the last two years. The Chicago Mercantile Exchange, which pioneered in the development of interest-rate futures, has moved out ahead with a futures contract based on the Standard & Poor's index of 500 stocks. The Kansas City Board of Trade offers a contract on the Value Line index, a composite of 1,700 stocks tracked by the well-known investment advisory service.

If all this isn't enough to make your head spin, there are now also *options* on these index futures. A call option is a bet that the price of the index will rise above a certain point, known as the strike price. A put option is the opposite, a bet that the futures index will decline. The cost of the option is the premium you pay for the right to buy or sell a contract at the predetermined price. An option has a time limit, with several expiration months available.

There is also a new wrinkle: stock-index options that don't involve futures. The Chicago Board Options Exchange (CBOE), the main market for options on listed stocks, has introduced an option called the CBOE 100, based on its own list of 100 stocks. Other such options are also under consideration. The appeal of options over actual futures contracts is their limited risk. You can lose all of your initial investment, but no more. And large speculative gains in a short period are still obtainable.

What's this all about? you may be wondering. While the stock market is sometimes seen as a glorified casino, these new instruments seem much closer to out-and-out gambling. A straight speculation on the direction of the stock market as measured by one of these indexes is not very different from playing red or black at the roulette tables.

That's true as far as speculation goes. But futures markets also serve a more conservative purpose—as a hedge against adverse market movements. If you have a diversified $1-million stock portfolio, you may want to sell index

Photograph by James Hamilton.

PARADISE ON ICE

The Hottest Musical on Skates!

A JERRY KRAVAT PRESENTATION.
PRODUCED & DIRECTED BY BARTON G. WEISS.

2 BIG SHOWS NIGHTLY
9:30 & 11:30
MONDAY THRU SATURDAY

NO COVER • 2 DRINK MINIMUM
Happy Hour Drinks $1.49 & $2.49.
Free hors d'oeuvres. Mon-Fri 5-8pm.

In the La Ronde Showlounge at

The Sheraton Centre New York

SHERATON HOTELS & INNS, WORLDWIDE
7TH AVENUE AT 52ND ST., NEW YORK, N.Y. 10019. (212) 581-1000

"See more of Britain—at less than $12 a day!"

A BritRail Pass lets you cover *more* of Britain for less—and in less time. For instance, the 400 miles from London to Edinburgh (shown above), takes just 4 hrs., 45 min., by BritRail.

Travel all over England, Scotland and Wales for just $107 on a 7 day Economy Class Pass; $162 on a 14 day Pass (that's less than $12 a day!) or you can travel First Class for only a little extra. 21 day and 1 month Passes are also available. Senior Citizens get a First Class Pass for the price of an economy Pass.

The BritRail Pass is not sold in Britain—so see your Travel Agent *before* you leave. And send for our free "Easy-Guide-to-BritRail" color brochure.

Free BritRail Guide NYM404
BritRail Travel International, Inc.
630 Third Ave., New York, NY 10017
(212) 599-5407

Name
Address
City State Zip

BritRail Pass

futures to protect yourself against a drop in the market. Until the new stock-index futures were introduced, there was no easy way to hedge stock-market risks.

"We've experimented using different index futures as a hedging device, and also for arbitrage," confirms Robert Mnuchin, a partner at Goldman Sachs and head of its stock-trading department. "We're still in the experimental stage, but so far have found them to be a useful addition to the business we are in."

Despite the exotic and elusive nature of these new investment vehicles, trading has gotten off to a strong start. On some days, 40,000 contracts have changed hands, exceeding the volume in any other existing commodity contract. So far the Chicago Mercantile Exchange's S. & P. 500 contract has received the most action. It appeals more to brokerage firms and financial institutions, like bank trust departments. The NYFE composite contract, which costs about half as much, is more popular with individuals.

The popularity of stock-index futures has received a boost from the large advance in the stock market since last August and the extreme volatility in daily price moves. The N.Y.S.E. index went from 58 last August to 88.6 on March 7. A speculator buying a contract for $3,500 could conceivably have made more than $15,000. The large daily stock-market movements have increased risk and enhanced the appeal of index futures as a hedge.

Although the index futures are based on stocks, they are traded like commodities and they act like commodities. Price changes can be very turbulent in these contracts, since they reflect expectations about future stock movements more than current changes. Swings in sentiment on the floor of the main stock exchange can become magnified in the futures pit. The futures market has also regularly anticipated shifts on the Big Board trading floor by about fifteen minutes. One reason is that it is a quicker market: It is easier to buy or sell an index-futures contract than it is to buy or sell a number of shares directly.

One other speculative market exists at the NYFE: It involves the price of seats on the exchange. A NYFE seat today sells for $28,000; it was only $4,000 eighteen months ago. That $28,000 is still about half the cost of a New York City taxi medallion. The low entry price has attracted a diverse group of traders, including a surgeon, a college professor, and a rock-'n'-roll promoter. Many seat holders are young, and stamina is a requisite for the physically arduous job. A number of traders have scored big gains—judging by the growing lineup of limousines waiting at the exit door of the exchange at the end of a day. ■

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IN AND AROUND TOWN

By Ruth Gilbert

March 28 through April 6

S	M	T	W	T	F	
	28	29	30	31	1	2
3	4	5	6			

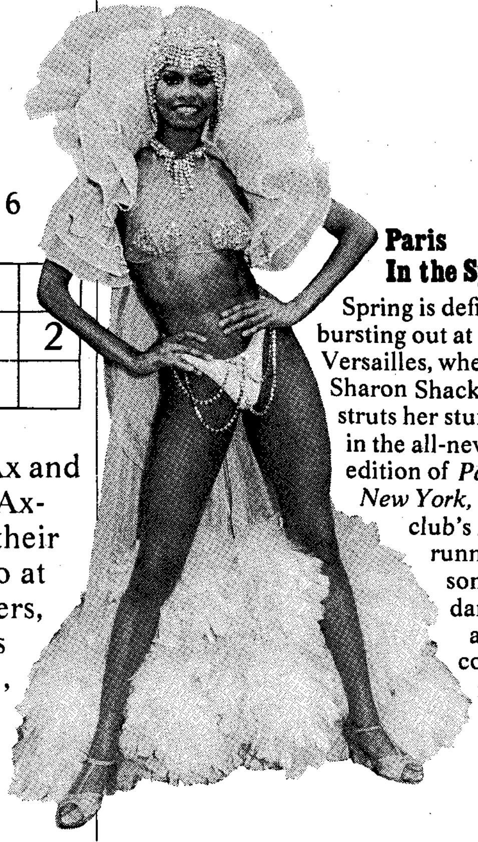
On March 31, Emanuel Ax and Yo-Yo Ma, known as the Ax-Ma Duo, will perform on their respective piano and cello at Carnegie Hall. Karen Akers, an alumna of *Nine,* makes her concert debut April 1, also at Carnegie. And on Broadway, Neil Simon's latest, *Brighton Beach Memoirs,* is now at the Alvin theater.

Memory Laine

The ravishing singer Cleo Laine, who has just been nominated for her fourth Grammy, appears at Carnegie Hall on April 6 along with her longtime (25 years!) husband, John Dankworth. The concert is being recorded for an album to be released later this year.

Gamesmanship, Lifemanship

Rosanna Arquette and Tracy Pollan (far right) are college classmates in the late sixties in John Sayles's new film *Baby, It's You,* now playing at the Coronet. They are shown here discussing the dating situation while enjoying a ladylike game of pool.

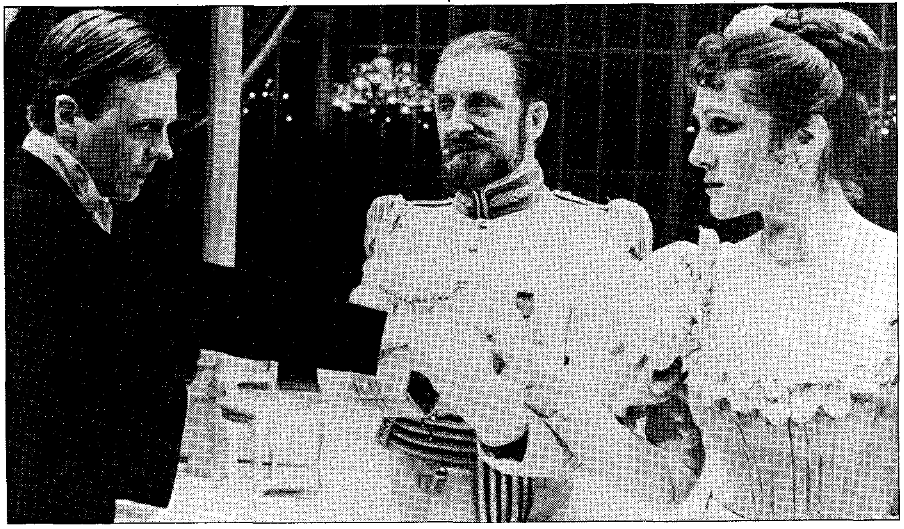


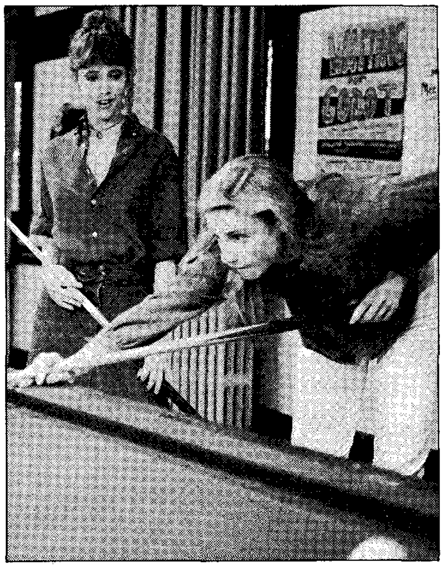
Paris In the Spring

Spring is definitely bursting out at Café Versailles, where Sharon Shackleford struts her stuff in the all-new edition of *Paris in New York,* the club's long-running song-dance-and-comedy revue.

Boy Meets Girl

The Royal Shakespeare Company's *All's Well That Ends Well* comes to the Martin Beck Theatre on April 2, opening officially April 13. Below, Bertram is introduced by the king of France to Helena (Philip Franks, John Franklyn-Robbins, and Harriet Walter).

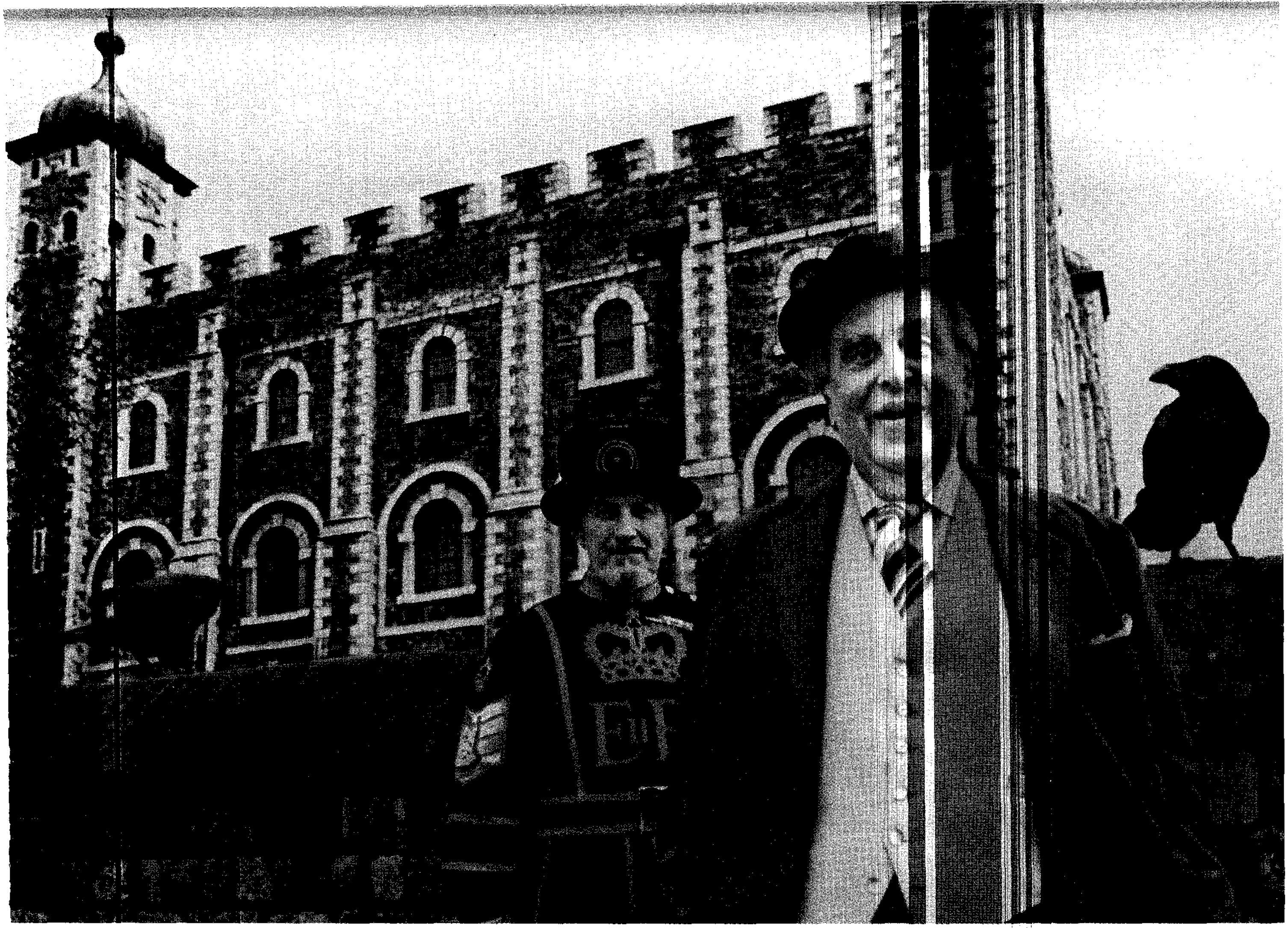




They Love a Parade

The Bronx Zoo Great Egg Event takes place April 2 and 3, 11 A.M. to 3 P.M., and there'll be a pageant, a parade, egg rolling, egg relays, egg tossing, and an egg slalom. Here, a nice chicken, pussycat, and dog wait to join the parade.

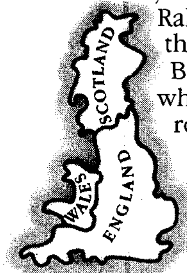
Photograph, center right: Cathy Blaivas.



"They say the Tower will fall if the ravens ever leave. So have a good look around...before you go in."

–Robert Morley at the Tower of London.

Fly the British way to some of Britain's best bargains.



If the rooms could talk in the Tower of London, they'd tell of Sir Walter Raleigh, imprisoned here for thirteen years. Or of Anne Boleyn, wife of Henry VIII, who was beheaded here. The rooms can't talk, but the Yeoman Warders–such as the gentleman above –often recount the Tower's ancient tales of intrigue. They may also tell you of some of London's other sights. But one thing they won't have to do is tell you of a nice place to stay; we'll do that right now.

London hotels from $18 to $69 a night. Those prices include private bath and Continental breakfast at some of London's most comfortable and convenient hotels. The Regent Palace Hotel in the heart of Piccadilly is even less–$13 a night, without private bath. A deal, wouldn't you say?

A car of your own for just $17 a day. There's no better way to see the countryside than at your own leisure, with your own rental car from Godfrey Davis Europcar, Britain's largest car rental company. A Ford Fiesta with unlimited mileage is just $17 a day. An automatic-transmission Triumph Acclaim goes for only $28. It's a very economical way to get around.

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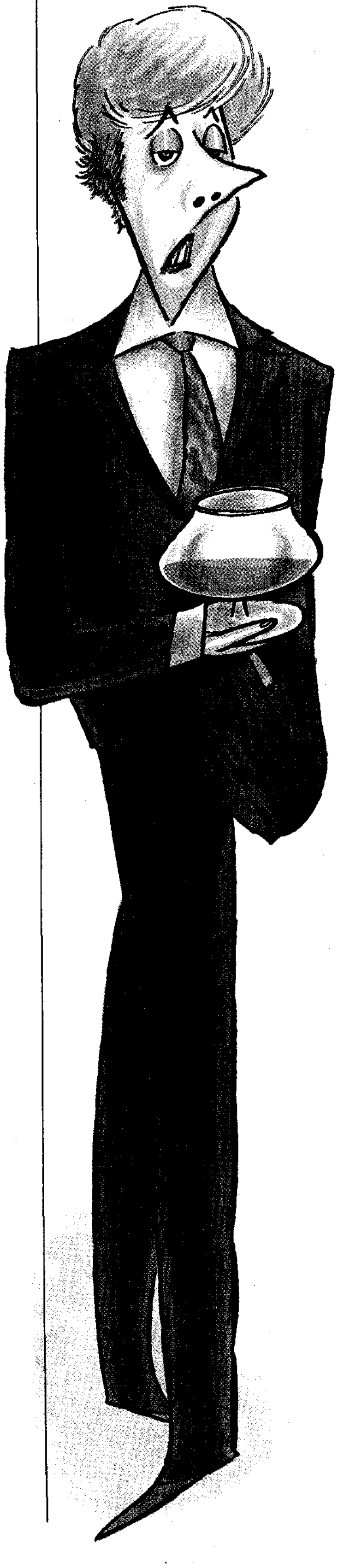
BRITAIN
ENGLAND SCOTLAND WALES

NEW YORK



THE BRITISH ARE HERE

BY ANTHONY HADEN-GUEST

THE DUPLEX WAS HUGE AND RECENTLY redecorated at a cost of $400,000. The new owner, a young London businessman, was celebrating that and his arrival in New York with a lavish party.

There were 100 guests, roughly half Britons and half Americans, and they were almost all unknown to the host, having been invited by his business connections. The Americans complimented the host on his apartment and his view, while the British made straight for the buffet, cheerfully demolishing his champagne and canapés along with his cockney origins and taste in décor.

The host took me by the arm and led me into a small room—his cigar room, it turned out. "I am having 50 Cuban cigars brought in every week," he informed me.

He had made his millions out of a dubious London bank, the Canadian property market, and a chain of betting shops in the United Kingdom. None of these is a business for the decorous, and his style was famously brash. He was really looking forward to doing business in New York. It seemed just the place to be. The subtext was plain: The people in the other rooms were suckerfish—he was a killer shark.

It caused only the smallest stir when he filed for bankruptcy a few years ago. There are also killer whales in these waters. Most of the other guests, including the Englishman who had invited me, are nibbling canapés and soaking up champagne to this day. Just another tale of British New York.

ONLY A VAGUE IDEA OF THE NUMBER OF Britons in New York is to be had. The United States Immigration Service, working from the last (1980) statistics, and allowing for misreporting and the presence of an elastic tribe of Anglo wetbacks over here on expired tourist visas, hazards a guess of 75,000 to 100,000. "Really?" an American friend said acidly. "Is that all?" But she lives on Madison, close to Laura Ashley, Jeeves, Jaeger, and the Cambridge Chemists, and is perhaps prejudiced.

The British presence here is variegated. Few, for instance, are the media organizations without a Brit close to a screen, a typewriter, or, at least, the levers of power. I think of such icons as Alistair Cooke, to say nothing of John Russell, at the *Times,* Caroline Seebohm and Moira Hodgson, at Condé Nast, Clive Barnes and sundry others, at the *Post,* Alastair Reid and Andrew Porter, at *The New Yorker,* and Alexander Cockburn—Anglo-*Irish,* he insists—at the *Village Voice.*

British entrepreneurs and tycoons floating through on a pretty regular basis include Sir James Goldsmith, Sir Gordon White, and (as yet unknighted) Peter Kirwan-Taylor. Business presences include Michael Stevens, a property developer, now completing the St. James's Tower; John Asprey, who recently opened a branch of his family's luxury-knickknack business in Trump Tower; and Jonathan Taylor, who runs the Rockefeller-family-owned agribusiness IBEC, and is the American organizer for Britain's Social Democratic–Liberal Alliance. International diplomats and bureaucrats include Brian Urquhart, a leading official at the United Nations. Britons are thick in the conglomerates. The very gung ho Macmillan publishing group employs a stepbrother of the Princess of Wales, the Viscount Lewisham.

Britons are particularly numerous in the art world. David Bathurst heads Christie's. David Nash is director of fine arts at Sotheby Parke Bernet, whose head of appraisals, Hugh Hildesley, is leaving to become rector of the Church of the Heavenly Rest, on Fifth Avenue and 90th. Colnaghi, a venerable British dealership in old masterworks, has re-

ILLUSTRATED BY ARNOLD ROTH

cently set up shop on East 80th Street. There are galleries, such as H. Terry-Engell, on 76th near Madison, that are British-owned, such presences as the art critic John Richardson and Sir John Pope-Hennessy, curator of European paintings at the Met. Well-regarded British artists Malcolm Morley and Richard Smith live here, as do rock musicians Brian Eno and John Cale. What there isn't is a "British community."

It seems characteristic that British officialdom should not have had much to do with the splurge of goings-on, entitled "Britain Salutes New York," that opens here—and I mean just about everywhere here—on April 13. If French artworks bob up, as they did a couple of years ago in half a dozen galleries at once, if Scandinavian exhibitions occupy museums and storefronts, if the Chinese take over Bloomingdale's, it's a shrewd guess that keen governmental brains were involved. Where the salute is concerned, for better or for worse, Britain's keen governmental brains were never on the case.

The idea, as it happens, came to David Lloyd-Jacob, a Briton living in Manhattan. Lloyd-Jacob was chairman of the Amcon Group, a British-owned mining company with headquarters over here. Three years ago, he began to ponder the fact that 1983 would mark the bicentennial of the peace treaty between Great Britain and the United States. "I found we hadn't planned to do anything about it," he says. "Nor had anybody." It seemed plain to him that an opportunity for some effective cultural flag-waving was being allowed to slide. "It became a debate amongst my friends," he says. "It was a risk, of course. Could it achieve critical mass?"

Lloyd-Jacob began to round up influential people on both sides of the Atlantic as patrons and directors (this list, which is headed by Prince Charles and Mrs. Reagan, is now very grand indeed), and with Amcon kicking in $500,000, a drive began that was eventually to raise $3.5 million.

Many Britons here—including myself—were skeptical, but the result of all this effort, a program that landed on my desk with a heavy thud last week, is rather astonishing. It is true that some meretricious work can safely be expected, and it is also true that the whole thing drags on rather long, apparently so that the official roster can include the Thousand Voice Welsh Choir, booked into Madison Square Garden this November. But one does not have to be a jingo to feel that the arrivals of, for instance, the Royal Shakespeare Company, the Royal Ballet, and the London Symphony Orchestra are a Very Good Thing, as are the Henry Moore retrospective and the first loan of Holbein portraits from the Royal Collections. Also, it would be rather a joyless person who fails to find something to his taste among the exotic gallimaufry—the mime artists and *The Mikado,* the herbal symposium and the Highland games, the folksingers, the rock portraitist, the poetry readers, the spinet players—that makes the program at once a stimulating and exhausting read.

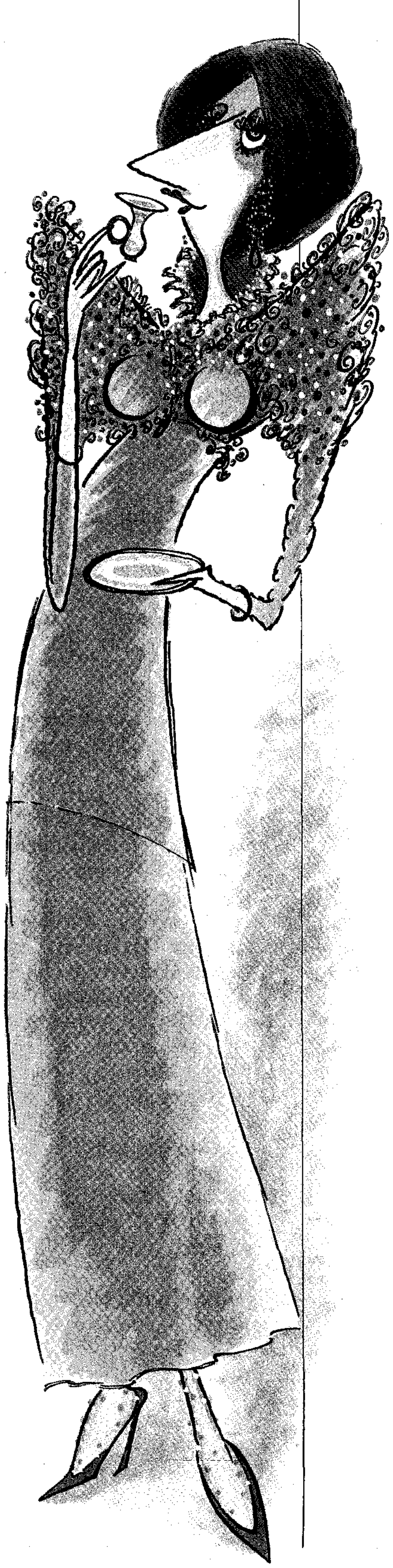
Thousands of participants are expected—the contingent of New Wave designers, plus supporters, alone will number 300. But the organizers of the salute have more than entertainment in mind. David Lloyd-Jacob points out that Americans of British ancestry are by far the biggest ethnic group here. British investments are huge. "There should be a greater awareness that the British are here," Lloyd-Jacob says. "And that they are here with money." It's a very functional vision, in fact, like one of those radiantly allegorical pieces of high-Victorian sculpture, Culture and Commerce, closely intertwined, gazing into the Future.

WE HAVE ALWAYS COME TO NEW York, of course, but we all come for differing reasons, react in different ways, and plan to stay for differing periods of time—in some cases, forever. Some, especially the posh young bankers, are here strictly for the short haul—typically, three years. Some are happy to spend years here making their pile, but have always planned to spend the evening of their days in London, Sussex, the Highlands. A few are here because of an antipathy to their homeland, or aspects of the same (one male friend, a true-blue patriot in most regards, has a fierce dislike for almost all his countrywomen). And for many—here I include myself—the move was largely a matter of chance. We came. We stayed. We're here because we're here because we're here.

Some, like the Scots poet Alastair Reid, enjoy the sensation of being "foreigners" and relish the sharpness of perceptions that comes from being a stranger in a (diminishingly) strange land. Some become caricatures, professional Brits—though, as in the former colonies, these tend to be the ones who couldn't get away with such airs back home. Some assimilate, reminding one of the Briton in *The Loved One* who "went completely native . . . went about without a tie, ate at drug-stores." The assimilationists, incidentally, in these tieless times, can be known by their accents—the long *a* perishing first. "Ass," which should, of course, be spoken to rhyme with "farce," is rhymed instead with "gas."

Mostly, we come to work. This is a city where work is respected. "I felt I had gone as far as I could in England," says Humphrey Taylor, who started an opinion-research business and sold it to Lou Harris, the polltaker. "I was a moderately big fish in a small pool. I rather wanted to see what it would be like in a bigger pool." Taylor is now president of the Harris organization.

A few are here just to save their money. If British panic capital is less conspicuous than the Italian, French, and German variants,



The Salute: True Brit

Visual Arts

"Fabergé: Jeweler to Royalty"
Cooper-Hewitt Museum, April 15 through July 10. Made up primarily of loans from the Royal Collection at Sandringham; contains some of the Russian genius's finest work.

"Constable's England"
Metropolitan Museum of Art, April 16 through September 4. First major exhibition of the painter's work in this country in more than 30 years.

"British New York: 1664–1783"
Museum of the City of New York, April 16 through November 27. Multimedia presentation in the grand entrance rotunda; surrounding exhibits will include artwork (by Gilbert Stuart and Benjamin West, among others) and historical objects.

"Holbein and the Court of Henry VIII"
Pierpont Morgan Library, April 21 through July 30. Greatest collection of Holbein drawings (on loan from Queen Elizabeth II) recording life at court.

"Great Drawings From the Royal Institute of British Architects"
Drawing Center, 137 Greene Street, April 21 through July 30. Over 80 masterpieces, including works by Palladio, Wren, Inigo Jones, Robert Adam, and Frank Lloyd Wright.

"Paintings From the Royal Academy: Two Centuries of British Art"
National Academy of Design, 1083 Fifth Avenue, near 89th, April 29 through June 15. The Royal Academy's first major exhibition in the United States, including works by Constable, Turner, Gainsborough, West, and Sargent.

"Winston Churchill: Painting as a Pastime"
National Academy of Design, May 11 through July 3. Impressionistic canvases by the private Churchill, 1916–58.

"Henry Moore: 60 Years of His Art"
Metropolitan Museum of Art, May 14 through September 25. Sculpture and drawings in a major retrospective.

"The Immigrant Generations: Jewish Artists in Britain 1900–1945"
Jewish Museum, Fifth Avenue at 92nd, May 24 through October 2. Anglo-Jewish achievements.

Film and Video

"Focus on Great Britons: A Selection of Portraits by Bern Schwartz"
Lever House, April 14 through May 12. Color portraits of British personalities.

"British Television: As They Like It"
Museum of Broadcasting, May 3 through June 4. Festival of programs never shown in the United States, including Olivier's *King Lear.*

"A Salute to the National Film Archive, British Film Institute"
Museum of Modern Art, April 29 through May 19. Eighteen programs of film classics celebrating the institute's fiftieth anniversary.

"Thirteen Impact: Salute to Britain"
WNET/Channel 13. A month of special programming beginning April 13.

Music

The Fires of London
Symphony Space, April 22 through 24. Peter Maxwell-Davies's group in three performances.

Monteverdi Choir, English Baroque Soloists
Alice Tully Hall, Brooklyn Academy of Music, Town Hall, Cathedral of St. John the Divine, April 30 through May 3. Full range of music from the Baroque period, including pieces by Bach, Handel, and Monteverdi.

London Symphony Orchestra
Avery Fisher Hall, May 2; Carnegie Hall, May 3. Claudio Abbado conducting programs featuring Elgar and Mussorgsky.

Nash Ensemble of London
Alice Tully Hall, May 16 and 21; Symphony Space, May 17. Works by Mozart, Beethoven, and Spohr as well as contemporary British composers.

Theater

The Royal Shakespeare Company
Martin Beck Theatre, previews start April 2. All's Well That Ends Well, directed by Trevor Nunn.

Joint Stock Theatre Group
Public Theater, May 24 through June 4. A new work by Caryl Churchill, *Fen,* about women in rural England.

Dance

The Royal Ballet
Metropolitan Opera House, April 19 through 23. Mayerling, Enigma Variations, and *Voices of Spring,* among others.

London Contemporary Dance Theatre
Brooklyn Academy of Music, May 3 through 8. Two programs featuring the work of choreographer and artistic director Robert Cohan.

The Stores

"Bloomingdale's Salutes Britain"
April 14 through 26. Exhibits of art and photography, as well as British furniture, food, china, and fashion.

"Burberry's Salutes New York"
April 14 through May 14.

"The British Shoe Through the Ages"
Church's English Shoes, 428 Madison Avenue, at 49th, April 14 through mid-May.

Tiffany Table-Settings Exhibition
April 14 through June 18. Ten table settings from the British Isles, each devoted to a United States ambassador to the Court of St. James's.

Minton Hand-Painting Demonstration and Exhibit
B. Altman & Company, April 22 and 23. Free hand-painting on bone china.

"Jaeger Salutes New York"
Stores at 818 Madison Avenue, near 69th, and Fifth Avenue and 57th.

Special Events

"Salute to Chelsea"
New York Botanical Garden, April 20 through May 20. British-horticulture tribute in the Enid A. Haupt Conservatory and the outdoor gardens.

Glenfiddich Games
Northern Great Lawn, Central Park, May 14 and 15. Highland games and dancing, pipe bands, kilted running races, and a parade of clans.

British Art and Artists at New York Galleries
Begins April 25. At major uptown, midtown, and SoHo galleries.

this is because it is handled with more sophistication, its history being longer. Indeed, the pound sterling began taking flight just as soon as income tax in the upper brackets went above 75 percent, in the fifties. Not, of course, that the uprooted rich actually "live" here. Home is a cozy box number in Curaçao or wherever. This is merely where they come to complain about their "tax situation," a condition referred to in grave, objective tones, as if it were an ailment, chronic and with small possibility of cure.

And then there are the English Hustlers. Arriving in 1976, as I did, I was a little late for the golden age of hustling. In the mid-sixties years of the Beatles and *Beyond the Fringe,* the mere possession of a British accent was enough to secure social preferment and sexual favors, and the British flocked over.

One specialty was the Rather Long Weekend. "I would literally call from the bus station," one Etonian reminisces. "It might be somebody my mother once met at Ascot. And they would send a *limousine.*" The Rather Long Weekend, with reasonable skill, could be extended to several years.

"The Americans are very hospitable and generous when you come here," observes David Bathurst. "They seem to have endless time to put at your disposal. Then they visit you in London.

" 'Hi! We're *here!'*

" 'Oh? Er, won't you come around for a drink next Tuesday?'

"In England, 'You must give me a call sometime' means 'Don't you bloody well *dare.*' Here, they mean it."

In time, the welcome started to wear a bit thin. Bartle Bull, an astringent New Yorker, began to call a number of resident Britons "the sponge fleet," going so far as to confer naval ranks in the same. One affable young Englishman who arrived here in the seventies observed to a friend, "The water's fished out here." He removed himself to Chicago.

There is still no shortage of impeccably tailored young men with access to English paintings or French furniture and antennae that can distinguish the billionaire's daughter from her friend the Vassar professor's daughter at 200 paces. Nowadays, though, while they continue to illuminate Manhattan, they will probably be working the declining pools of gullibility elsewhere.

THE ANTIQUE DEALER IS ENGLISH, AND there is something about his posture that in Britons of a certain age helps one to distinguish between cavalrymen and the infantry (he was, in fact, a hussar). He is in his late forties. His wife is pretty, American, and much younger.

One evening, he was late and had failed to buy her a Valentine's Day present. He looked through three drugstores, and chose a jar of unguent. It was marked "wrinkle cream." She burst into floods of tears and wouldn't talk to him for four days.

"He was puzzled when I cried," she told me. "I don't think he noticed it when I didn't speak to him." A very British marriage, this.

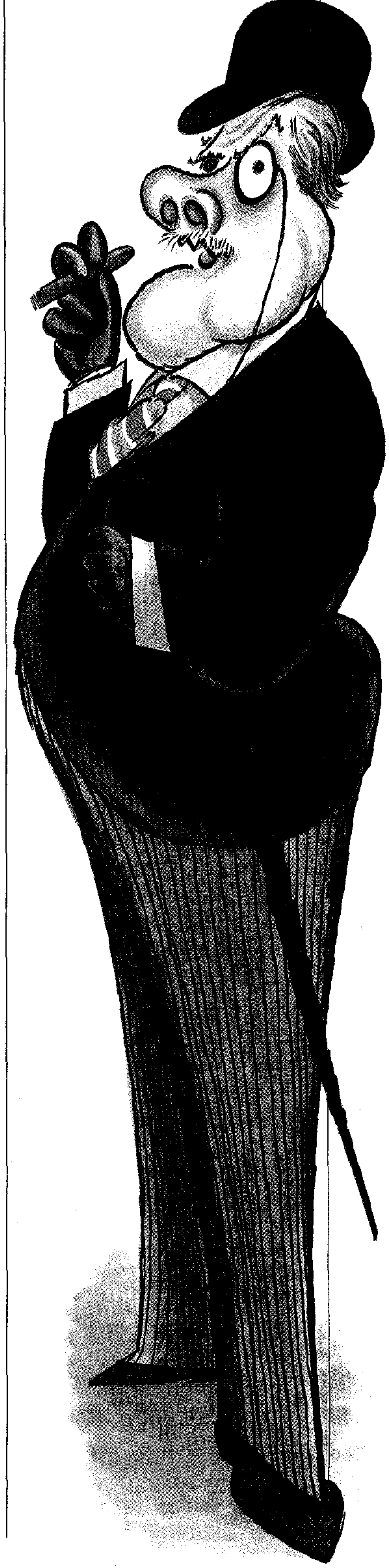
Humor differs. We dislike shtick, but enjoy mordancy. At a party thrown by another antiques dealer, I was asked what I thought. "It looks as if everything's for sale," I observed. "Including most of the people." A standard British witticism. Indeed, a mite stale. But somebody showed every sign of being about to hit me.

Humor apart, gulfs of sensibility yawn here and there. The British tend to dislike Freud and rhetoric. *The White Hotel* and *Plenty,* huge successes here, were relative flops back there. "The British think they don't need shrinks or showers," a female American observed to me. "They are wrong on both counts." The British here tend to be surprised by the straight-gay division in nocturnal life, and depressed by the reservoir of Irish ill feeling. Nor are we much impressed by that certain sort of American Wasp who, under the impression that he is emulating British reserve, mimics the stuffiness that is one of our less likable vices.

The healthy fact is we can be both raffish and flashy. A couple of weeks ago, I went to the Palladium—aptly named after that antiquated London music hall—to catch a new British act, Culture Club. Culture Club is a post-punk band, one of the many that keep on emerging in the U.K. The lead singer, Boy George, wears dreadlocks, a Hasidic hat, makeup (extensive), and a sort of ethnic maternity smock. A music paper recently ranked him third best-looking among new female vocalists, and seventh among the male. He sings rather well. Had it been in London, a good two-thirds of the audience would have dressed up, or cross-dressed, perhaps, for the occasion. The American kids merely looked as if they had come off rather a long anti-nuke march.

OFFICIAL KICKOFF FOR "BRITAIN Salutes New York" is the preview of the Met's Constable exhibition on April 13. The museum is giving a dinner, followed by a larger party. The guests—750 are expected—will proceed through the show to music and champagne in the Engelhart Court.

It is what Suzy might characterize as an A-list occasion. Five dukes have been invited, as have rather more current and former ambassadors. There is some covert speculation as to whether any royals will be present, and if so which, but nobody knows, or is saying. Two state trumpeters will be there to do their stuff, though, as will six troopers from the Household Cavalry, with two duty officers. "Oh, to be in England now that April's there," Robert Browning wrote a century ago. The poet was quite fond of panoply and parties, however. This April, one suspects, might have found him at the dinner tables of Manhattan. ■



WE HAPPY FEW

Our British cousins here are flourishing in fashion and finance, modeling and music, among other fields. Anthony Haden-Guest profiles eleven successful transatlantic transfers:

EDWINA SANDYS

FIVE YEARS AGO, EDWINA SANDYS WAS IN HER MID-thirties, in London, and at an impasse, stuck between the careers of housewife and professional artist. "I started thinking if I really had the guts I would live in New York," she says. "I was divorced. The children were at boarding school, so that was no problem. They could come here on holidays.

"I decided it was time. New York is one of the two major capitals in the world, with London, and I should have it in my experience. So I came here for two years, and here I still am."

Sandys draws, paints, and produces quirky, high-spirited sculptures. In London, she had found that being Winston Churchill's granddaughter was both a plus and a minus; as an artist, it was more the latter. New York seemed a new chapter: "It's the energy. Every Monday, there's a new plan, a new deal to be made. By Friday, it may have collapsed. But there's always the next Monday.

"English people who come here all want to achieve things. It's like Dick Whittington—streets paved with gold! The English like each other when they get here. You don't have to wade through all the huntin' and fishin'. I like seeing the English here, because we have so much in common. I start thinking it would be so nice to go home. But then I go home and the English there aren't *like* the English here."

Sandys was signed up for one of the "Britain Salutes New York" committees by directors David Lloyd-Jacob and Marifé Hernandez. The 100 or so events she has arranged include an Oxford-Cambridge boat race, a Shakespeare marathon in the schools, an exhibition of London Transport posters, and a Scottish gathering. "Thousands of kilts will be swirling in Central Park," she says.

"There is a time and a place that is completely the time and place to be. In the twenties, it was Paris, I suppose. In the sixties, it was London. I hope London may become like that again. I don't know where the seventies were—I suppose it was bad astrology everywhere. But now it's New York."

BRITAIN
salutes
NEW YORK

PHOTOGRAPHED BY EVELYN HOFER

"WHEN YOU'VE
GOT A BOAT,
A HORSE, A
HOUSE IN THE
COUNTRY, AND A
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BRIAN VINE

Brian Vine, New York bureau chief of the *Daily Express*, came over in 1969. This was a time when most British papers were still reporting the United States as an extension of Disneyland. "Beaverbrook"—the paper's founder—"started it. He was taken up by the bizarre aspects—vogues, cults, laborsaving devices. The coverage was for the Average Reader." Things sobered up in the early seventies, when Average Readers started coming over to see for themselves.

The 2 million readers of the *Express* have also seen a number of Vine exclusives—among them, Barbra Streisand's being turned down by an East Side co-op. Vine got a telephone interview with Gary Gilmore on death row. When we speak, he has just returned from covering the queen's Mexican lunch with Ronald Reagan. "It's easier working here than anywhere," he says. "You have tremendous access. My source on the queen's lunch was Michael Deaver. You do have that camaraderie. But there's so much information here that you do need an analytic side to your character." And keeping the British reader's perspective is important, of course. "When you start spelling 'colour' without a *u,* you know it's time to go back for a month's recuperation."

Brian met his English wife, Beverley, here. She is an executive at *Penthouse.* The Vines, who now have a three-year-old son, live in an East Side apartment and a house on Shelter Island. Brian Vine owns a racehorse, his third such investment. "I've got both English and American colors," he says. "My American colors are black and white, with a burgundy hat. Very appropriate, the hat. It matches my nose."

Brian Vine is now 50. What of the future?

"I wouldn't go back unless I was offered an editorship, a good editorship, with all the accoutrements. After all, half my life is over, and much of it has been spent here. Who knows when Europe will fall to missiles? Or if Tony Benn"—the potential socialist leader—"will make us a Soviet satellite?

"My wife works for an American corporation. We have put down roots. My son is down for Eton. He might go to Eton and Oxford. But why not Choate and Yale? When you've got a boat, a horse, a house in the country, and a child who's an American, you don't really feel like an exile."

JOHN RICHARDSON

JOHN RICHARDSON STARTED TO SPEND A GOOD DEAL OF time in Manhattan some twenty years ago. It was Richardson who organized the first show in which a number of dealers collaborated in exhibiting works by Picasso—an old friend, about whom he is currently writing a book. Richardson was hired by Dr. Armand Hammer to work here for Knoedler's, the art dealers, later moving to the art-investment trust Artemis. "Then I couldn't face being a full-time dealer anymore," he says. "I prefer writing."

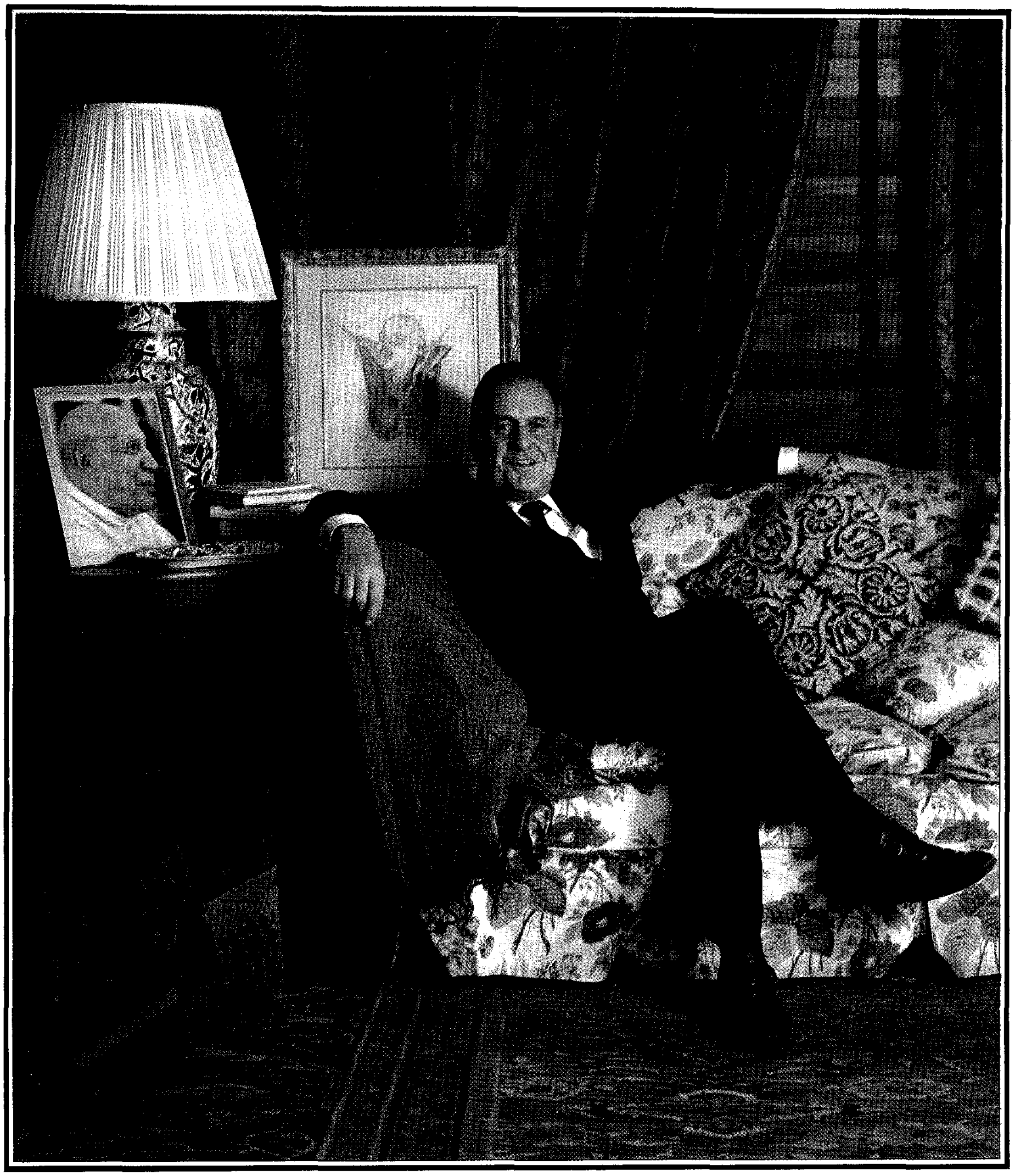
For some years, Richardson, 55, kept up an East Side brownstone and a flat in Albany, an eighteenth-century enclave just off Piccadilly. "I finally gave up Albany two years ago," he says, adding, "It really is the land of opportunity here. I feel like a child let loose in a department store. There are so many different groups, from the old Wasp families to the hippie life to café society to the academic world, and we can move around far more easily than the Americans, I think.

"Social life here is a hierarchy of benefits and galas—which is how old money meets new money, Jews meet Gentiles hicks meet sophisticates. It doesn't necessarily have much to do with friendship. There's always a business reason—not many people give a dinner just to meet their friends. And the English always tend to end up as the Extra Man."

He agrees that he laps it up all the same. "In one's own country, one has so many responsibilities. One is typecast. Here one doesn't have the boredom of roots. One sees the people one wants, leads the life one wants. Somehow in America everything is possible. You can be playing chess with White Russians one moment, listening to the most modern music the next. Whatever you want in social life, in sexual life —suppose you want a teenage girl. [Richardson contrives to make this sound less like a burning need than some bizarre whim, like port and Stilton for breakfast.] Everything is available. The only unsatisfying thing is the lack of struggle."

Would he contemplate going back?

"No," he says. "My life is here. I go back and the first week is wonderful. Everyone is welcoming. It's so cozy. The second week is all right. But the third week is too depressing. Friends are going broke. The country house is being sold. The children are on heroin. I absolutely *race* to the travel agent."

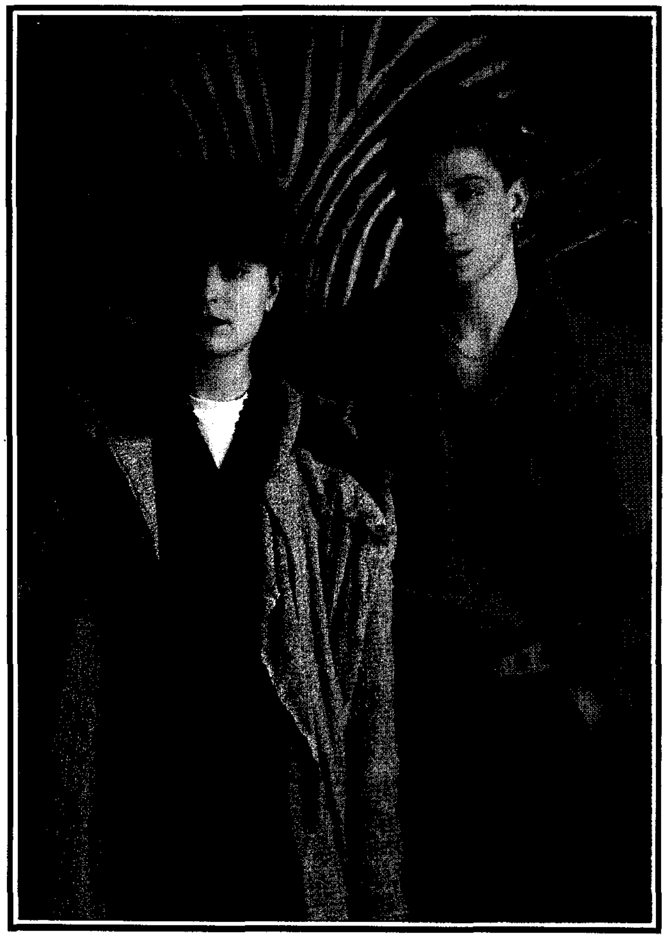


"OLD MONEY MEETS NEW MONEY HERE, JEWS MEET GENTILES, HICKS MEET SOPHISTICATES. THE ENGLISH ALWAYS TEND TO END UP AS THE EXTRA MAN."

MOLE AND RUZA BLUE

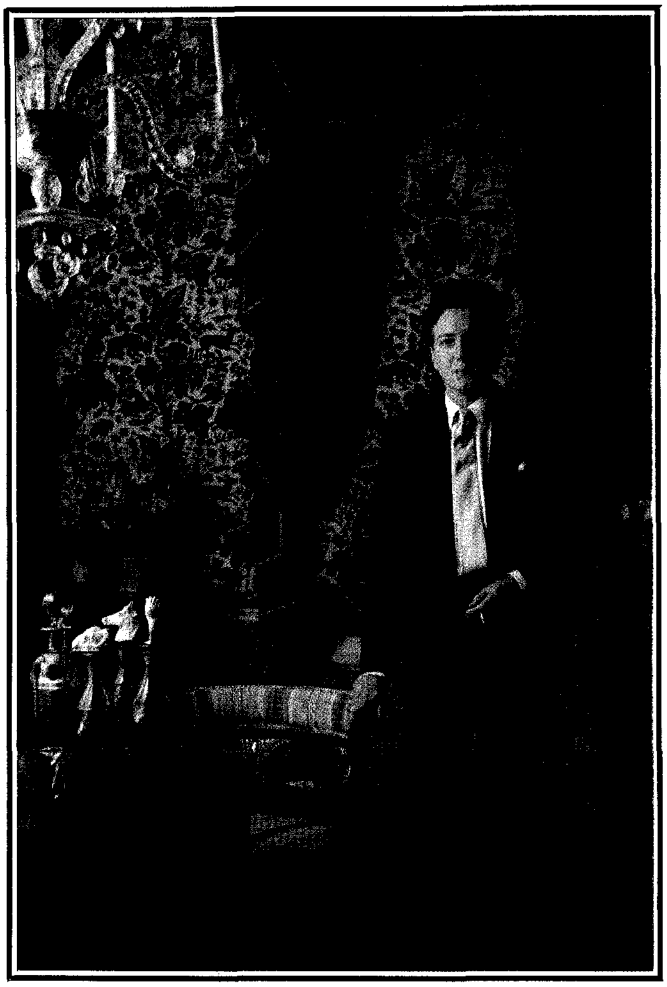
MOLE IS ALSO CALLED JOHN BAKER. HE IS 21. IF RUZA Blue has another name, she isn't telling, but admits to 23. Both function in that area where music, dance, clothing, and a handful of other elements merge into a style of living. "There's more money here. But fashion trends always start in Britain," says Mole. "Maybe it's because they don't wear uniforms at school here. They wear jeans and a sweatshirt. In Britain, clothes are the first thing kids buy. That is their individuality."

Mole's mother is Maureen Baker, a designer whose clothes hang in the wardrobe of Prime Minister Margaret Thatcher. He came to New York as costume manager for the successful, if critically disesteemed, Spandau Ballet. For the British salute, he plans to reproduce a London nightclub and import musicians. "I'm bringing the Batcave over," he says. "And a band called the Specimen. They're doing Danceteria. We'll paint it black."



Ruza Blue left the North of England at sixteen and went to London to study mime. Two and a half years ago, she came to New York for "a two-week break." During one of those weeks, as it happened, Shock, a British dance-mime troupe she knew, was playing at the Ritz. New York being New York, soon Blue had met everybody in the nightlife. She also came across that lively black youth culture that includes "breaker dancing"—a complex form originating in the South Bronx—and the new music known as "rap" and "scratch."

Blue managed to talk the owner of the Roxy Roller Rink into letting her bring in her kids and D.J.'s one evening a week. Skates are now banished on Blue's nights (Fridays), paradoxically entitled "Wheels of Steel" night. Breaker dancing to rap music has, Blue says, hardly begun. "This is a very exciting city. It's all or nothing."



THE EARL JERMYN

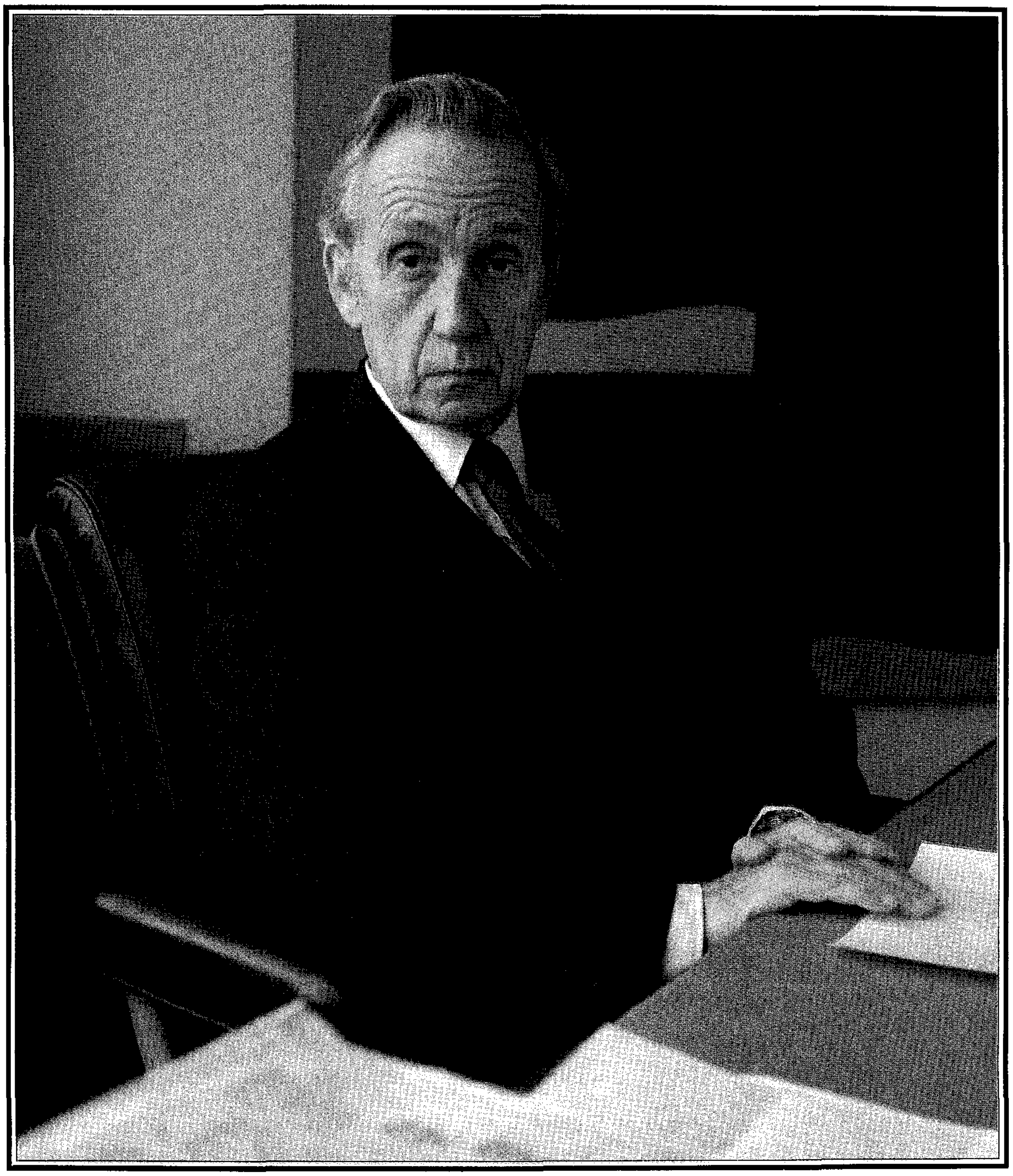
THE EARL JERMYN, 29, IS ONE OF MANHATTAN'S MORE noticeable non-residents, spending as much time here as is allowed to a legal resident of Nassau and Monte Carlo. His style is dandified—a coronet stickpin adorns his tie—but, that apart, Jermyn seems intensely practical.

"I left England to protect my estate against penal taxation," he says. Jermyn invested in Florida property and Georgian farmland, then interested himself in what was under the ground. "Our first venture in drilling for oil was a complete disaster. It was a cavalier type of thing in Scurry County, Texas. We lost $400,000 in three months. That was extremely upsetting." A year ago, he started a second effort with a young Texan. "We drilled eight dry holes in a row. Then we had a major find in Louisiana. Now we have interests in twenty wells that are currently producing."

Jermyn's company is based in New York, the city he prefers. "The naïveté of the English aristocracy is incredible. They take advice from the old family lawyer, who is interested in keeping things as they always were. They have no spending power, they're land-heavy, and in the end they go broke. They should export a good deal of their wealth—it's the only way to save it."

Lord Jermyn's father, the marquess of Bristol, came into the title only after three brothers died childless. "One was a vicar who was run over by a bus. It's rather like *Kind Hearts and Coronets,* isn't it?" Jermyn looks forward to resuming control of his estates. "All things being equal, I'll probably go back in five to ten years." He worries, however, that the sky may darken. "There's definitely a problem looming over tenant farmlands," he says. "And at some point there's definitely going to be a wealth tax." Meaning all things may become a bit *too* equal.

BRIAN URQUHART



"THE AMERICANS ARE USED TO A VERY LARGE SCALE. THEY HAVE A CERTAIN GENEROSITY OF SPIRIT."

As a child, Brian Urquhart wanted to work for the League of Nations. The league withered during his adolescence—"As the Beatles' song puts it, I'm 64," he observes—but he joined the fledgling United Nations in 1945, and his life has been centered on New York ever since. He is now the U.N.'s undersecretary-general for special political affairs.

Urquhart's mother comes from Dorsetshire, on the English south coast, and his father from Scotland. He has found the U.N. an interesting vantage point from which to observe the changes in his homeland. "It has been rather sad, in a way, to see the transformation into a medium power," he says, "the last gasp being Suez, I suppose. But I do take the idea of being an internationalist very seriously indeed. The British can make quite good internationalists, in fact. Look how we travel. And the Scottish diaspora is even more widespread than the English."

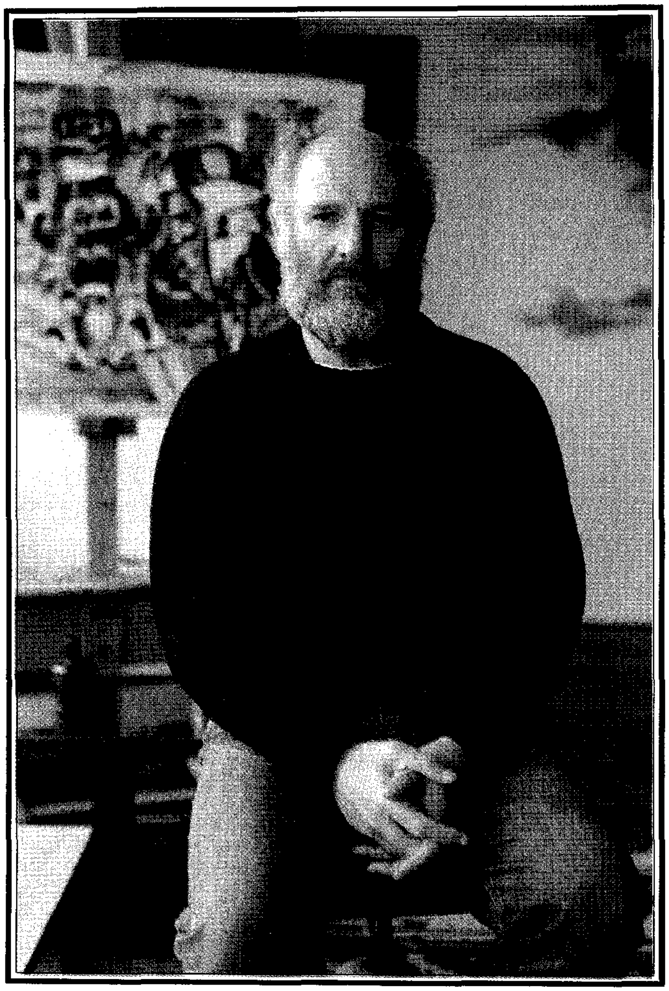
Urquhart tends to think that the British have an easy ride in New York. "Anglophilia is almost a social disease here. But the British have always been good at public relations."

Does Urquhart find that people have preconceptions about the British? "I don't think so anymore. The colonial stereotype has more or less vanished. Some people even regard it with a certain nostalgia. I don't. Of that, I can assure you."

Urquhart has an American wife, Sidney. Between them, they have six children. "My two oldest sons were educated in Britain. A capacity to express ourselves in talking and writing—I think that's the best thing our education gives us. I go back sometimes. I've got a lot of friends there still. But I'm usually on my way somewhere else."

Will he go back for good? "I don't suppose so. I've lived here over half my life. I like New York very much. I like working here more than anywhere. The Americans are used to a very large scale. They have a certain generosity of spirit. I would miss that."

He takes a telephone call. Somebody is planning a trip to the Golan Heights. I toy with rather a pretty metal globe on the table until he finishes. "That's a cluster bomb," he tells me pleasantly. "Thousands of razor-sharp pieces fly out. It's been disarmed. Or so I certainly hope."



MALCOLM MORLEY

“NEW YORK,” SAYS MALCOLM MORLEY, NOT WITHOUT glee, “is a psychic battleground. The development of myself as an artist has been secondary. New York is a place where you can work your head out.” True, artists do change, but few as extraordinarily as Morley—as will be shown in the retrospective coming here early next year.

Malcolm Morley is now 51. He arrived in the city some 25 years ago, after studying art in London. “I was part of the Angry Young Man syndrome,” he says. “The thing I liked about art school was the women.” He came to New York with an American girl he had met on a bus. “We got married and lived in Brooklyn—underneath the el.” He got jobs as a waiter—“in real restaurants, like Longchamps, not Villagey places”—and moved around a great deal. The marriage did not survive.

Morley's first show featured abstracts. In the mid-sixties, though, he developed a new, meticulous methodology. A word was coined for the paintings: photo-realist. “I only made a few of them, and moved away very quickly.” His current work has to be called expressionist. It is vivid, somewhat fearsome, loaded with content. “I'm making the paintings in order to develop my character,” Morley says. He believes that a lengthy course of analysis has had much to do with the material, but that this is healthy. “Dali was talking to Freud and went into his gibberish-gobberish. And Freud said, ‘I would much rather hear what you are conscious of, Mr. Dali.’

“This is *English* painting,” Morley says of his work, “but it could only have been made in New York. The whole background of my work is questions of identity. Here they understand a certain sort of risk-mastership.

“The audience here is good. But it's more like an international audience. I consider myself a post-American.”

DAVID AND NEILLY BATHURST

DAVID BATHURST IS THE CHAIRMAN OF THE AMERICAN division of Christie's, the giant auction house whose local sales last year for the first time surpassed those of its London parent. Also, for the first time in a quarter-century, it surpassed its fellow Anglo-American auctioneers, Sotheby Parke Bernet. “I never quite understood why the British dominate the auction field,” Bathurst says. “I suppose it's partly historical.”

Bathurst and his wife, Neilly, both visited New York separately before their marriage. “I came over in '59,” she says. “The only thing I didn't like was the two hours' hard drinking before dinner.” “You were smashed,” David Bathurst concurs. “Then milk with dinner. Wine was very rare.”

Wine came, as did much of the international art market. The Bathursts met in England, married, and returned five years ago. David Bathurst, now 46, says the tempo is to his taste. “I find being in London unusually slow. It's as though they think and talk in slow motion. Here it's much quicker.”

Especially his own business. “In England, the major collections have been held in families for generations. They see themselves as stewards. People go through incredible privations. Here, a Rockefeller dies and it's all dispersed. Children want to throw it away and make their own mark.”

Suppose they were to give a party for, say, 40—who would the guests be? “I think most would be American,” she says. “It seems rather pointless to come otherwise. I am glad that both my daughters here”—the Bathursts have an older daughter at school in England—“have best friends who are American to their *fingertips*.”

What does Bathurst miss? “I miss the hills of Scotland . . . Dover sole . . . bitter . . . and my garden. We're both country-bred. I see myself going back. But I'm in no great rush.”

JENNY HOWORTH

"MOST OF MY FRIENDS ARE BRITISH. THERE'S A WHOLE CLAN OF US. NEW YORK'S THE PLACE—EVERYBODY ENDS UP HERE."

IT SOMETIMES SEEMED IN THE SIXTIES THAT THE MOST famous models—Jean Shrimpton, Twiggy—were British. Those times faded. Now, again, a handful of Brits are climbing toward the top of their unstable tree. Kelly LeBrock, the Dior woman in the current Avedon campaign, was the first, but has since moved to California. The new contender is Jenny Howorth.

Jenny Howorth is nineteen. She comes from the London suburb of Hampstead and was discovered in a hairdresser's. "I had pink hair. The agent told me, 'Do something about that.' " She did do something. Soon she was working steadily. "I went to Paris," she says. "Milan I didn't like very much. Then I went to Los Angeles to do some work."

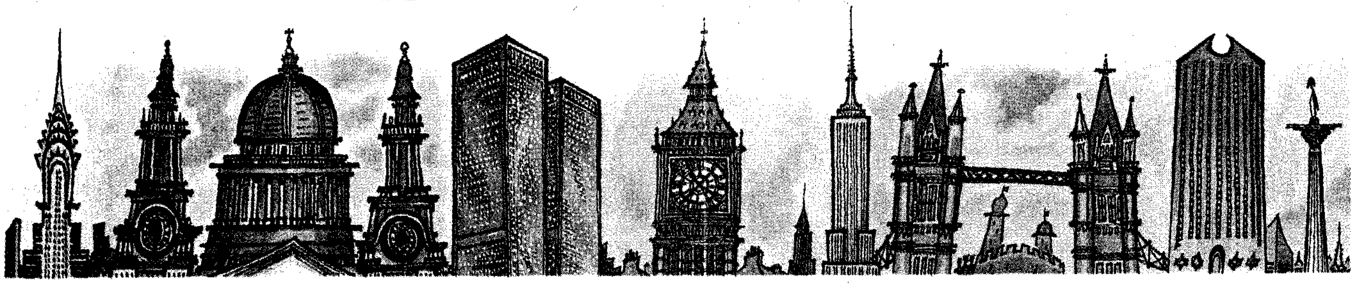
In Los Angeles, *Mademoiselle* offered a job. It would mean going to New York. "I was petrified," she says. "It had never entered my head, coming to New York." She came anyway, and stayed three weeks. That was last May.

Soon she was back for good. "I'm very happy here," she says. "There's a totally different attitude. It's much more professional." She returns to London sometimes, and was at first surprised to find that because of her success in Manhattan she is taken more seriously. "I see my parents," she says. "I see my friends. But I can't wait to get back here. Of course, most of my friends are British. There's a whole clan of us. New York's the place—everybody ends up here."

Indeed, at least two more English models are doing well here—Maria Johnson, who is featured in our fashion pages this week, and Joanne Russell, a pale, dark-haired girl from Manchester, who arrived soon after Jenny Howorth. Russell, it turns out, finds more to be wistful about than Jenny. "I miss the food," she says. "Baked beans . . . fish-and-chips . . . Branston pickle. But now I've got a friend who works on the airways. He brings me baked beans twice a week."

Russell appreciated the wisdom of her choice, though, when the British magazine *Harpers & Queen* flew her back to London for an assignment.

"In London, everything was New York," she says. "There were cardboard cutouts of New York buildings in Habitat. All the magazines were going on about New York. Everybody was talking about coming here. It was New York, New York." ■



New York/London:

YOU AND US

BY JOHN HEILPERN

A WHILE AGO, DAN RATHER, that manic look behind his eyes, was introducing a news item about Britain (an event in itself). "Spy scandals," he began, "are as common in today's Britain as the umbrella and the boater."

The *boater?* The pastrami on rye fell from my hand. No wonder the spies are always caught. There they all are, creeping around in the dead of night in their boaters. Still, this is the way we British are seen in America. Basically, and alas, we're seen as Robert Morley.

On this, the eve of "Britain Salutes New York," of this celebration of our common heritage, culture, and blood, does Robert Morley actually have *anything* in common with you? Consider the implications of this advice given me by a fine British lady when I came to live in Manhattan four blissfully neurotic years ago: "Never let them know how much cleverer we are." There you have the essential character of the true Brit abroad—confident paternalism, conviction of inborn superiority, necessity for disguise in case the natives become restless.

The British, unlike New Yorkers, can be a little bit insular. When I was back in the mother country recently, a storm was brewing in the correspondence columns of the London *Times* about the mystery of perforated teaspoons: "Sir, The purpose of the hole in Mr Roberts's teaspoon . . . and also of the detachable handle, which he omitted to mention, is not known only to the Belgians. The spoon described is the invention of Dr Strabismus (Whom God Preserve) of Utrecht."

"Can't get that in New York," I thought contentedly as I waited for a coffee in a new restaurant in Covent Garden. Eventually—I'm not kidding—it arrived in a cup without a handle. And then I thought, "Who's in charge here? *Who's in charge here?*" "It hasn't got a handle, I'm afraid," said the kindly waitress. "We seem to have run a bit low on coffee cups. Well, actually, it isn't a coffee cup. It's a sugar bowl."

As I meekly drank my coffee from a sugar bowl and contemplated the global issue of perforated teaspoons, I jotted down a few thoughts about the common culture that divides us. You are the twenty-first century, we are the eighteenth. You are Rauschenberg, the Trump Tower, and rubber croissants; we are Gainsborough, the English garden, and the three-hour lunch. You are upwardly mobile, we stand firm. You go to the gym, we go to the pub. You go to shrinks, we don't blame Mother. You believe in the American dream, we believe in squalid compromise. You are the cultural capital of the world, we don't think so.

Then I went—"popped along"—to a cozy gentleman's club for the traditional English lunch, sleep, tea, sleep, and cocktails. The club is one of London's proud outposts of lost empire—no women, schoolboy food, fading atmosphere of languid privilege.

"See that man there?" said my host, pointing to an elderly gentleman just about making it to a deep armchair in the library. "He's Oscar Wilde's son." Oscar Wilde's *son?* What goes on here? "Well, if he isn't," my host replied, smiling, "then he's the son of someone else."

I'd forgotten, and so soon! The British are defined by family background and education: class. "Father?" "Owns Scotland." "Oh, good." "College?" "Army, actually." "Of course." The current editor of the London *Times,* the head of the diplomatic service, and the head of the civil service are all Old Etonians.A mere coincidence, it's true. In New York, the struggling masses are defined by what they achieve ("And the winner *is* . . ."). At the same time, they are divided by that modern democratic substitute for the rotten class system, status.

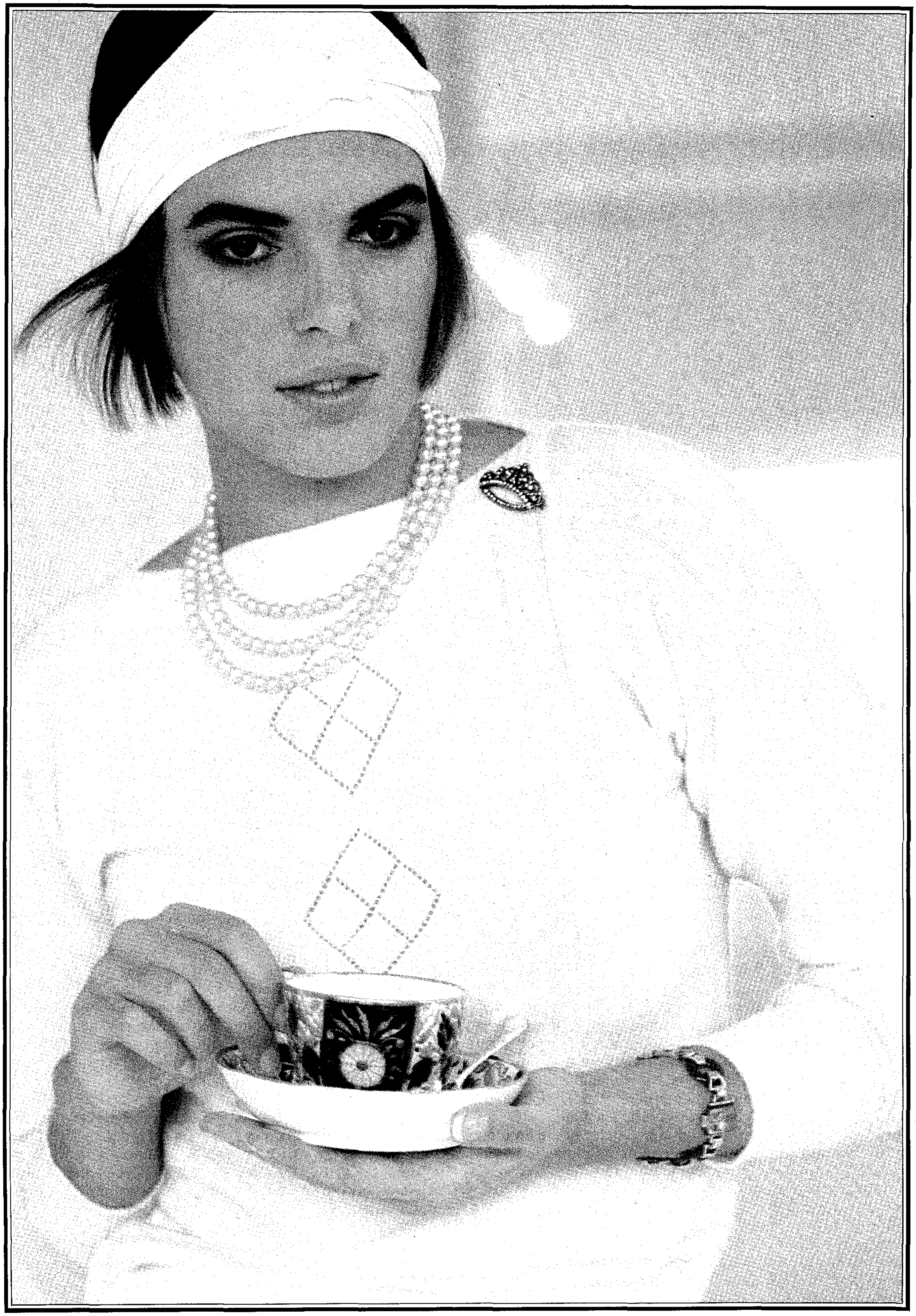
New York is the only city on earth in which you have arrived where you're going when people either kick you out of town or give you a standing ovation. "Eat your heart out, sucker!" "I wanna wake up in the city that doesn't sleep to find I'm king of the hill, *top of the heap!* . . ." Oh shut up, Frank. In Britain, you see, we don't "go in" for "that sort of thing." *We* prefer failure.

"Jolly well done! You *deserved* to win." The blatant pursuit of success is "tricky" for the Brit.

Unlike the New Yorker, he is a master of self-interest in the guise of fair play. I shouldn't be telling you this. It's why the English come to New York—to bite the apple, pan for gold, and *be successful.* We are also, then, a nation of hypocrites. England did not control a quarter of the world's population at the turn of the century out of the kindness of its heart. After all, in spite of all evidence to the contrary in the Broadway theater, you did fight a war of independence over something or other.

But the true Brit will never admit to his mendacious soul. You can't accuse an amateur of having devious motives. Irony—the characteristic that is so alien to the New Yorker—is the Englishman's survival kit. It camouflages him, permitting him not to be seen taking life too seriously, for fear of losing it. John Updike's hero in *Bech Is Back* says that the true New Yorker secretly believes that "people living anywhere else had to be, in some sense, kidding." He got it right, particularly about the British.

The Brits will always salute New York, for it is the seductive shadow within their old-world selves. Salute after their own fashion, of course. "You won't go far wrong, old boy, if you listen to *me*" went yet more superconfident advice from an Englishman who gives the impression of living in Manhattan and London simultaneously. "Always look on New York or anywhere else as a failed England." Then he added, "Including England." ■



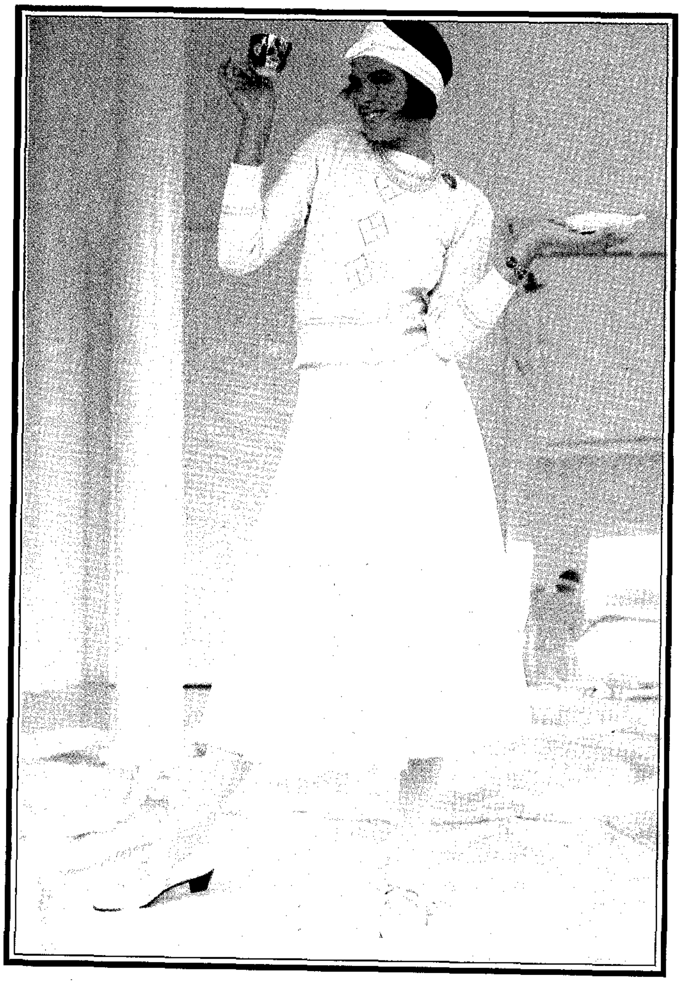
PHOTOGRAPHED BY TONY MC GEE

THE *Romantic* ENGLISHWOMAN

BY ANNA WINTOUR

THE WORDS "BRITISH FASHION" PROBABLY conjure up the *haut* dowdiness exemplified by the queen: posy-print jacket dresses, outlandish hats, and that ubiquitous handbag. Or perhaps Carnaby Street in its heyday: large lapels, tiny skirts, Transylvanian lipstick, and Twiggy. But now there is a third image: the romantic and witty clothes worn by today's best-dressed Brits.

English designers aren't taking fashion quite as seriously as many of their French, Italian, and American counterparts—not to mention the profoundly metaphysical Japanese. Lighthearted and whimsical, their approach is full of the fizzy pleasure of kids playing dress-up. You can get a glimpse of their parlormaids, flappers, and square-dancers—harbingers of what Paris and Milan will be doing a few years hence—at the Roxy on April 22. Meanwhile, here is what the well-dressed woman—on either side of the pond—will be wearing this summer.



ASSOCIATE: GEORGIA GUNN

JEAN MUIR

Known for her totally feminine clothes, Jean Muir has been designing for 27 years. "People have always looked to London for new ideas," says the *grande dame* of British fashion. "There's a terribly exciting mood here right now."

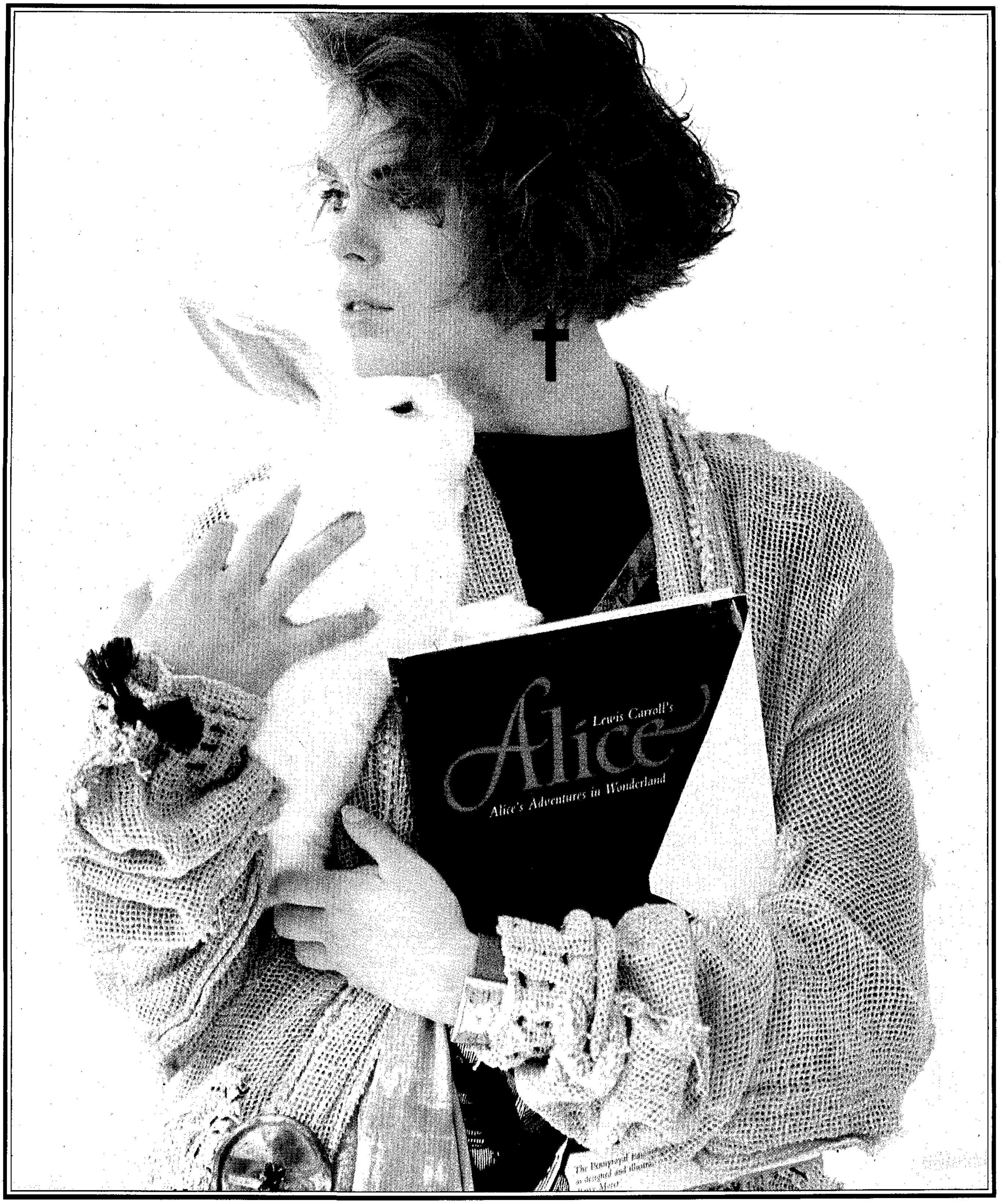
* * *

Cashmere sweater, $275, linen skirt, $800, and jersey headband, $110, at Bendel's; pearl necklace, $5,670 at Cartier; antique brooch from Nancy Marshall Antiques, $125 at Honeybee (7 East 53rd Street); silver-and-carnelian bracelet by Sentimento, $245 at Bergdorf's; shoes, $185 at Vittorio Ricci (645 Madison Avenue, near 60th); stockings by Elbeo.

Model: Maria Johnson, of Model Management.

China from James Robinson, Inc.

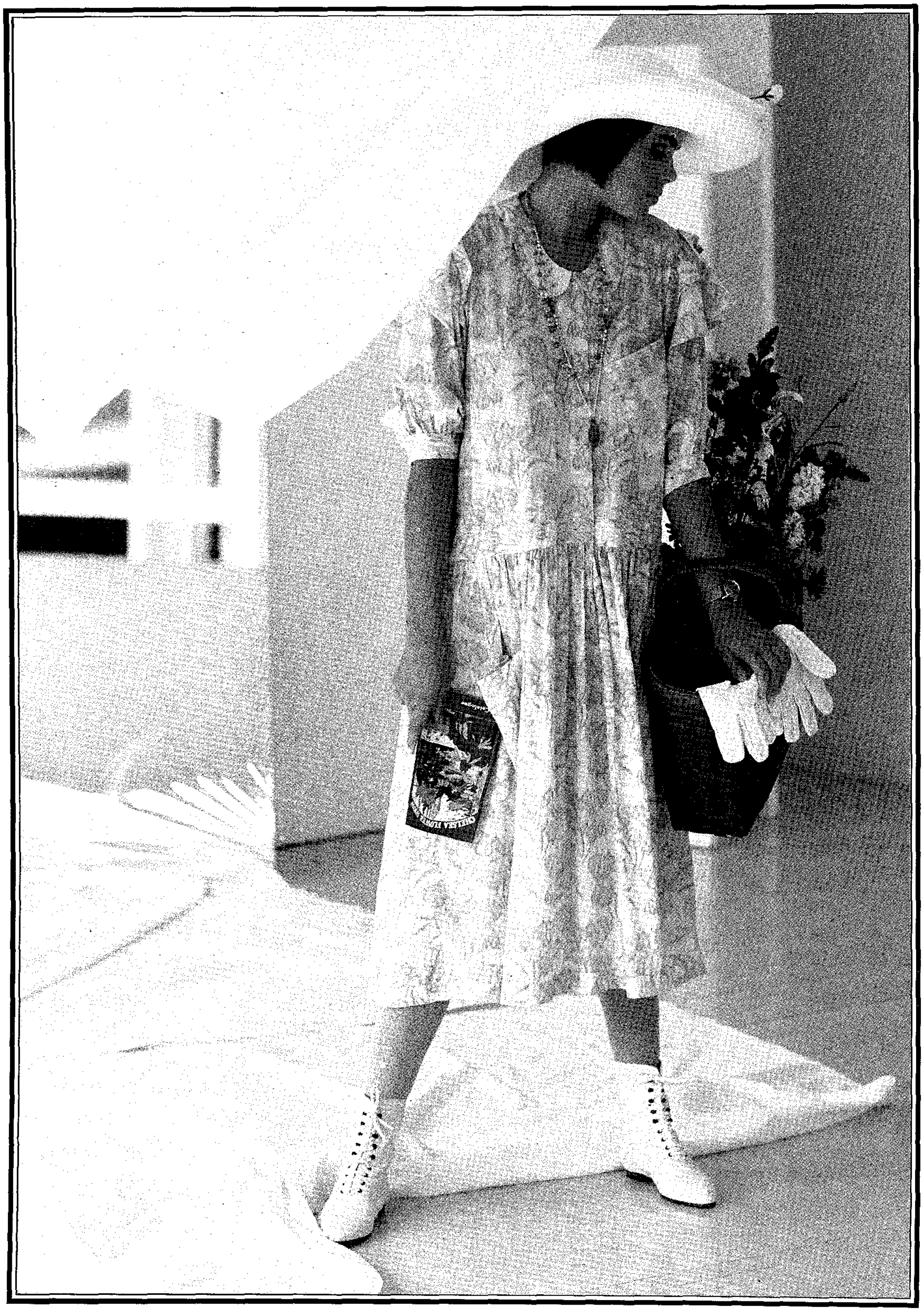
Hair: Sam McKnight for Daniel Galvin. Makeup: Mariella Smith-Masters.


Lewis Carroll's
Alice
Alice's Adventures in Wonderland

VIVIENNE WESTWOOD

Vivienne Westwood has moved from punk to the fifties to the pirate look and now to Buffalo Gals, influenced by South American folkwear and the American West.

One of the most creative of the young designers, Stephen Linard draws inspiration from old movies. His clothes defy categorization: In his current collection, called "Angels With Dirty Faces," the convict look shares the spotlight with the tea dress.



Near left: cotton dress by Stephen Linard, $110, and jade-glass-and-gold earrings, $233, and crystal-and-glass necklace, $78, by Sentimento—all at Bloomingdale's; antique pearl-and-crystal necklace from Nancy Marshall Antiques, $150 at Honeybee; thirties Rolex watch, $435 at William Scolnik; straw hat by Fez, $210 at Bergdorf's; antique basket, $40 at Accents Unlimited (2211 Broadway, near 79th); canvas boots, $300 at Manolo Blahnik (15 West 55th Street); stockings by Fogal.

Flowers courtesy of Carole Powers Gordon Associates.

Opposite page: cotton cardigan, $150, and skirt, $140, by Vivienne Westwood, at Bloomingdale's; cotton T-shirt, $15 at Fiorucci (125 East 59th Street); antique jet earrings, $40 at Susanne Bartsch (72 Thompson Street); antique watch, $600 at William Scolnik (1001 Second Avenue, at 53rd).

KATHARINE HAMNETT

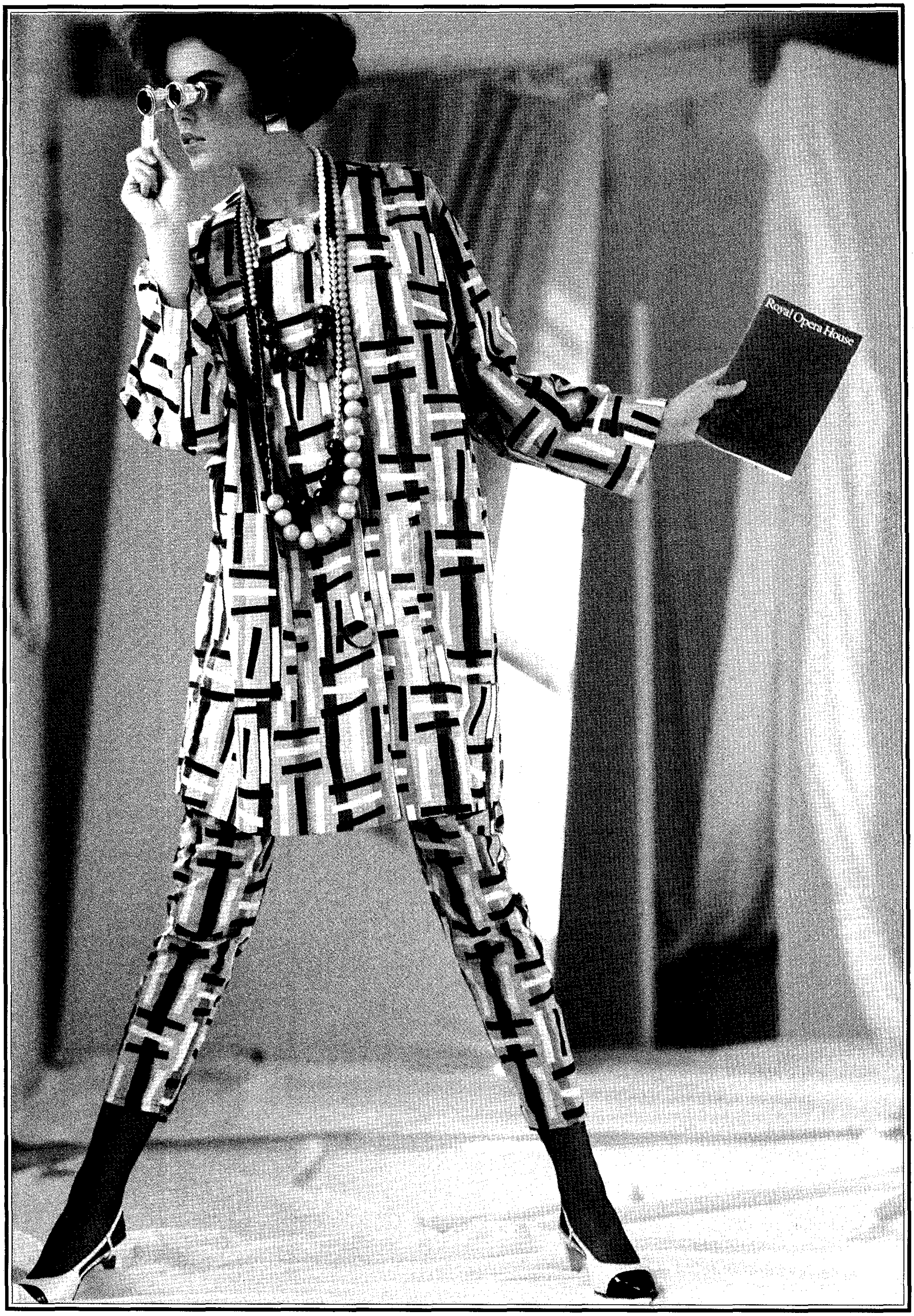
“The kids in the street are putting together the most original clothes for absolutely no money,” says Katharine Hamnett, whose own original designs have graced the streets of London for fourteen years. “The best English fashion ideas are coming from them.”

Near right: silk-chiffon dress over rayon slip by Zandra Rhodes, about $2,130 at Barneys and Bendel's; silver-marcasite-and-pearl earrings by Sentimento, $210 at Bendel's; jet-bead necklaces by Toby Landey for Sentimento, $90 each at Bergdorf's.

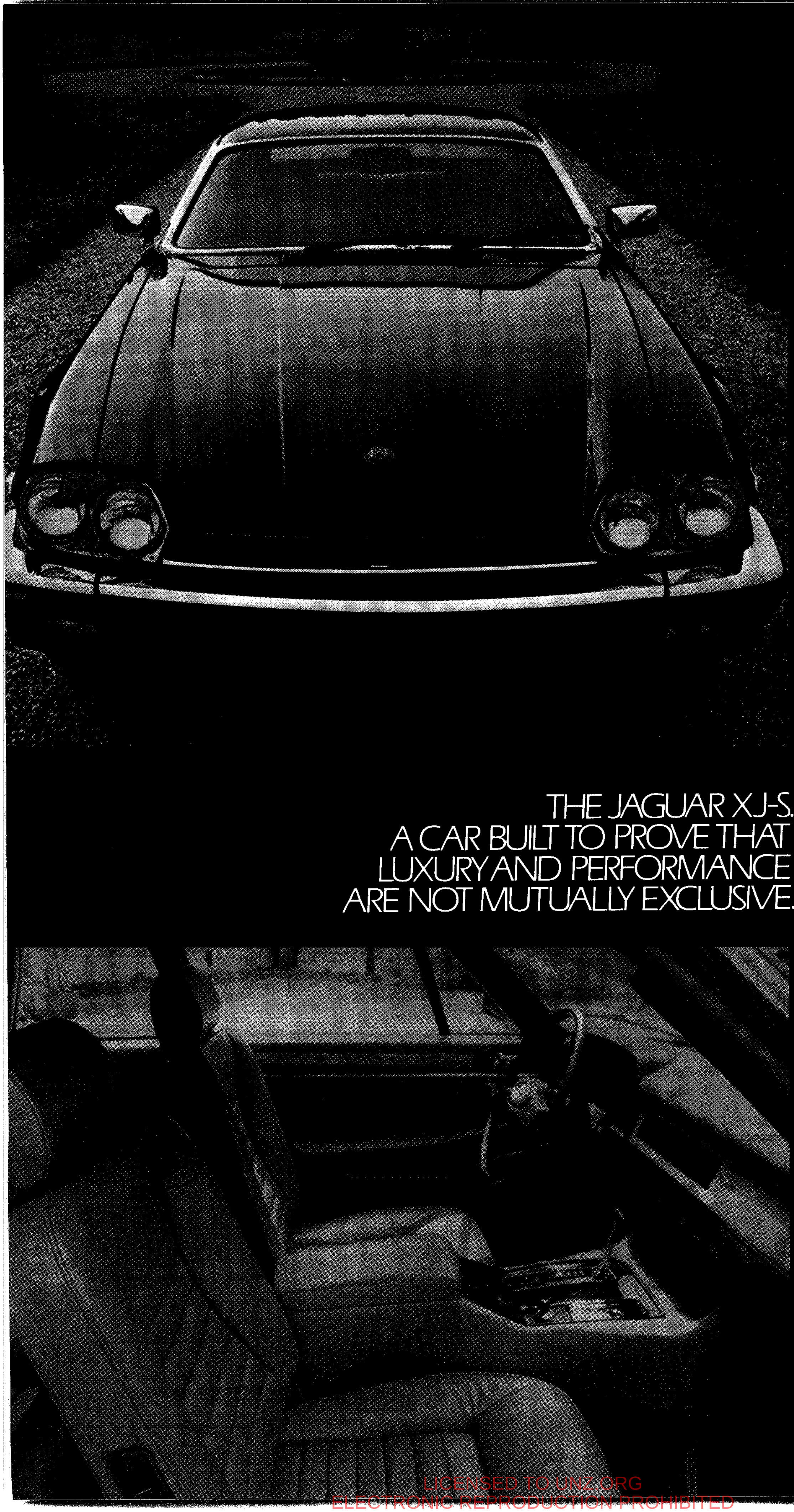
Opposite page: cotton coat, $140, and pants, $130, by Katharine Hamnett, at Charivari Workshop (441 Columbus Avenue, at 81st); ivory earrings by Marla Buck, $80, and Chanel shoes by Delman, $98, at Bergdorf's; wood- and plastic-bead necklaces by Chris Barnes, $125 for five strands at Susanne Bartsch; antique mother-of-pearl opera glasses, $190 at Accents Unlimited; stockings by Fogal.

ZANDRA RHODES

Zandra Rhodes, the onetime fashion outlaw known for her colorful hair and fantasy-print extravaganzas, designed a Chaucerian fall collection. But for summer she was in more of a twenties mood.



Royal Opera House



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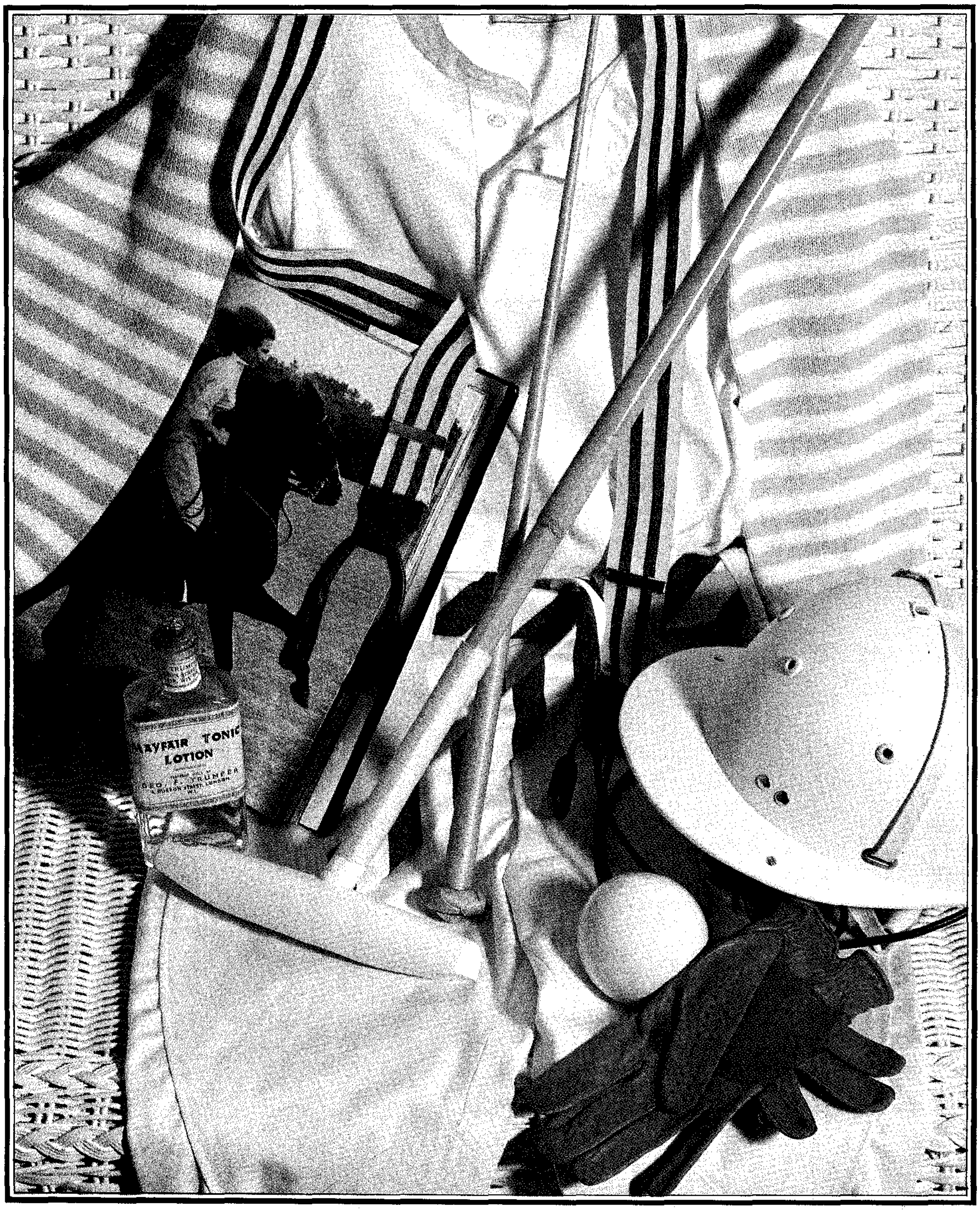
JAGUAR XJ-S.

Sporting GENTLEMEN

BY JACQUES DEHORNOIS

IN SUMMER, ENGLISHMEN take to the playing fields and countryside for the traditional sports and gentlemanly pursuits. Here, classic outdoor clothes in the British manner.

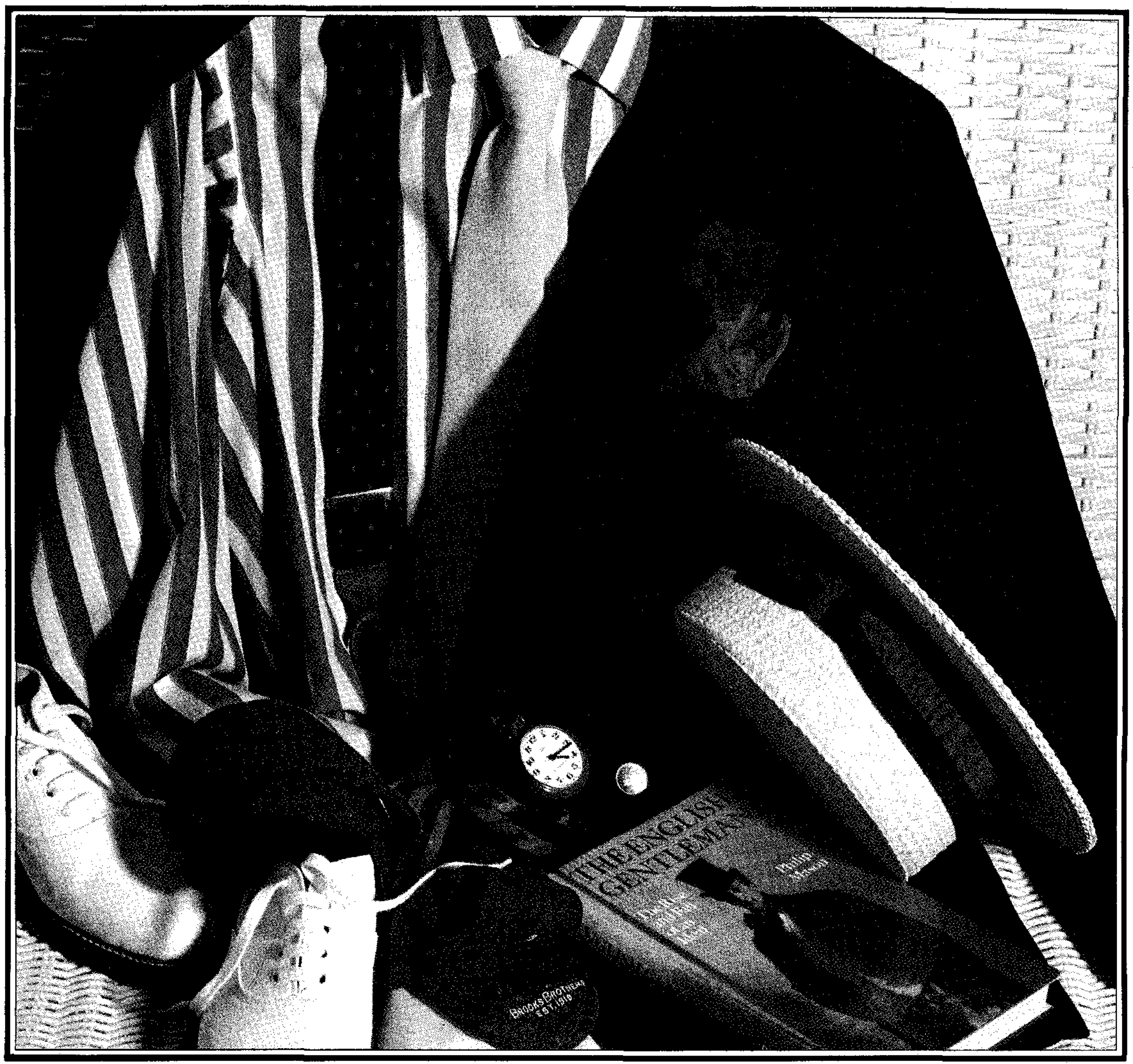


POLO

Cotton-jersey polo shirt, $52.50, and grosgrain braces, $35, at Paul Stuart; cotton crew-necked sweater by Alan Solly, $29.95, and silk tie by Liberty of London, $18.50, at Bloomingdale's; cotton-twill britches by Brittany Clothes, $71.50, and leather gloves by Millar, $35, at M. J. Knoud (716 Madison Avenue, near 63rd).

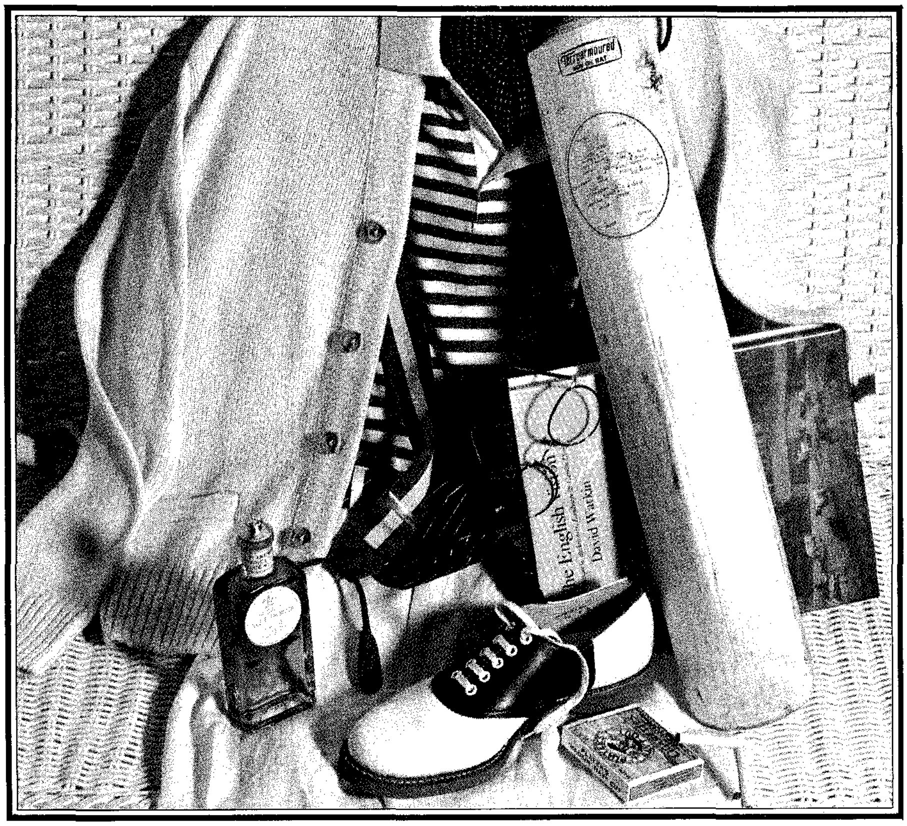
Polo equipment courtesy of M. J. Knoud. Books courtesy of the Madison Avenue Bookshop.

PHOTOGRAPHED BY TOHRU NAKAMURA



BOATING

Left: wool-blend blazer, $140, boater, $40, silk handkerchief, $14, bucks, $125, and socks, $5.25, at Brooks Brothers; cotton-poplin shirt by Turnbull & Asser, $95, and grosgrain braces by Alan Flusser, $45, at Bergdorf's; linen tie, $12.50 at Paul Stuart; plastic pocket watch by Dax, $13 at Macy's.



CRICKET

Cotton cardigan, $37.50, and polo shirt, $26.50; silk ascot, $29.50, and tie, $17.50; and grosgrain braces, $35—all at Paul Stuart. Linen trousers by Robert Lighton/British Khaki, about $57 at Sils Mara (995 Lexington Avenue, near 72nd) and Steve (97 Wooster Street); saddle shoes by Ralph Lauren Footwear, $155 at Barneys; eyeglasses, $75 at A. R. Trapp (488 Madison Avenue, near 52nd).

COUNTRY WALKS

Right: silk jacket, $215, and cotton-poplin shirt, $42.50, at Camouflage (141 Eighth Avenue, at 17th); cotton crew-necked sweater, $60 at Frank Stella (440 Columbus Avenue, at 81st); cotton-twill trousers, $65 at Saks—all by Jeffrey Banks. Ghillies by Ralph Lauren Footwear, about $220 at Bloomingdale's and Saks; silk tie, $17.50, and cotton argyles, $16.50, at Paul Stuart; silk pocket square, $14 at Brooks Brothers; belt by Polo/Ralph Lauren Leathergoods, $20 at Barneys; cotton gloves by Millar, $25.50 at M. J. Knoud; watch by Robert Lighton/British Khaki, $325 at Steve; glasses by Robert La Roche, $75 at A. R. Trapp.

Walking stick from M.J. Knoud. ■

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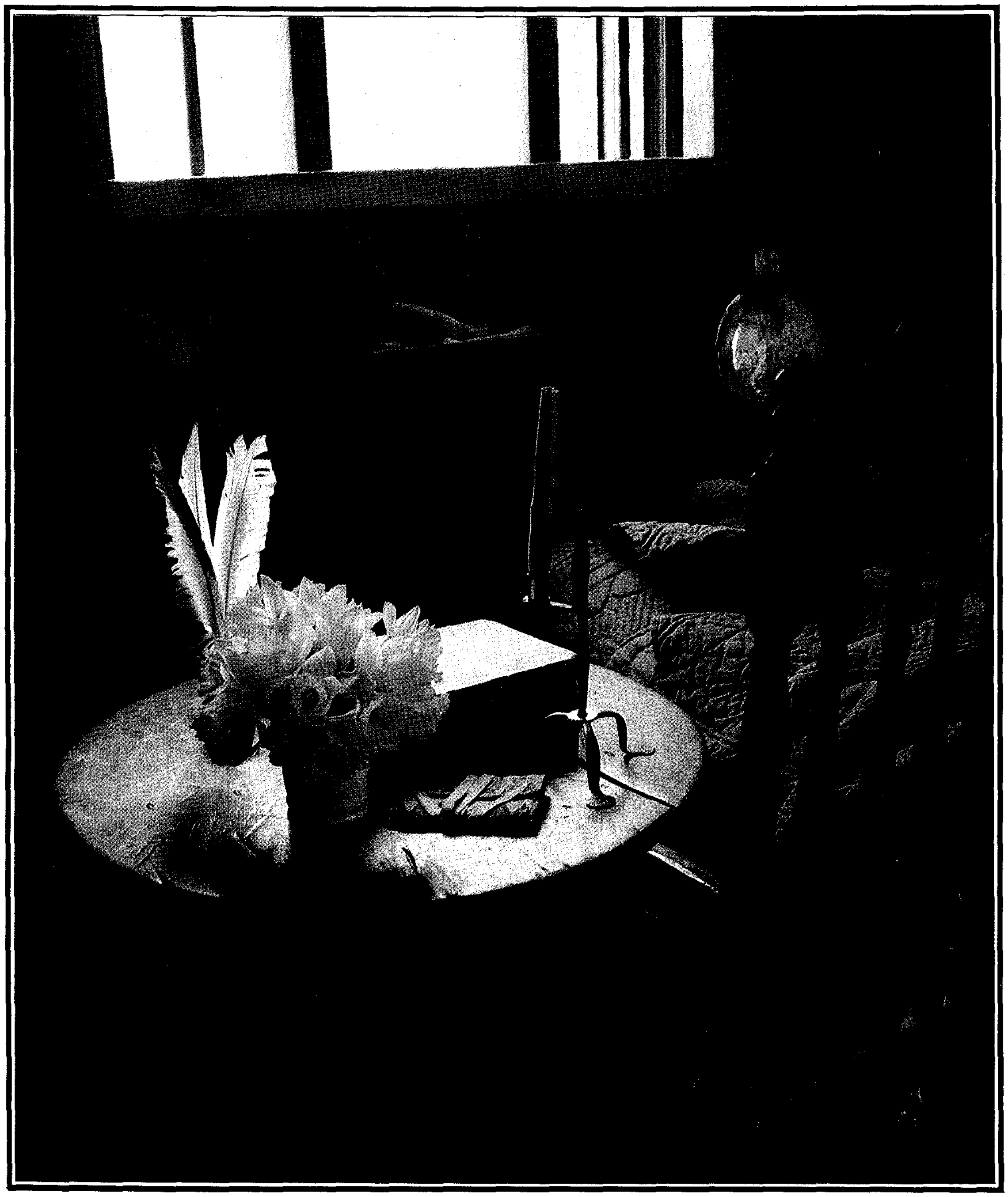
Cottage IN THE SKY

BY ANNA WINTOUR
WITH JACQUES DEHORNOIS

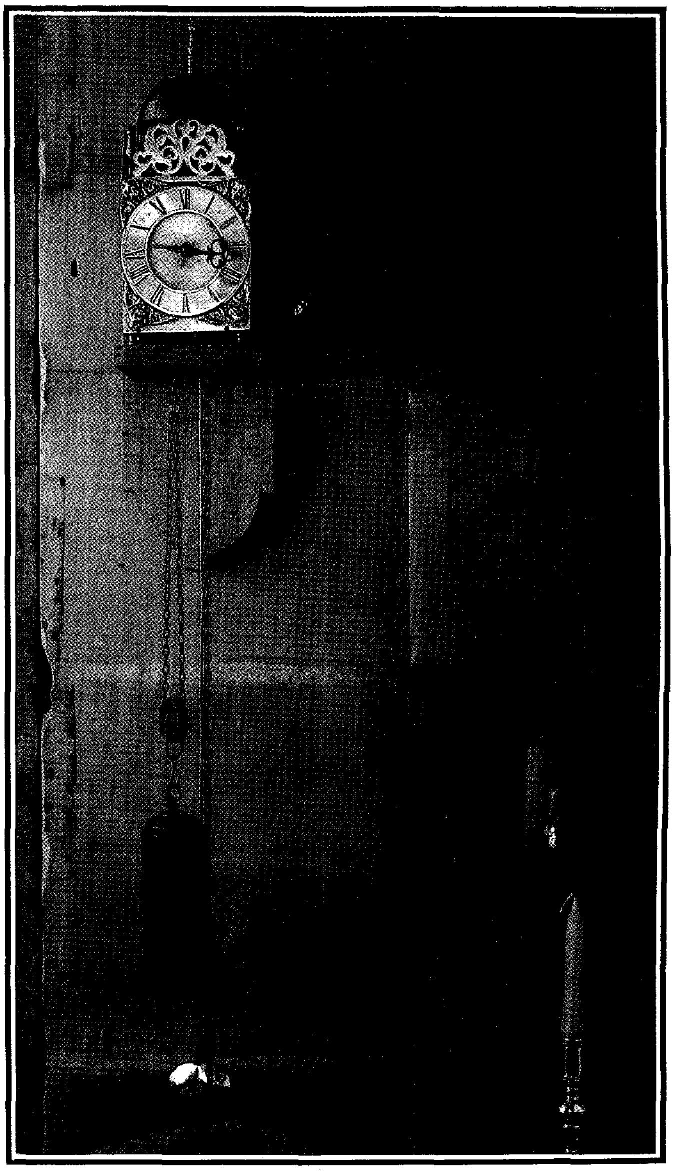
SOME PEOPLE'S NOTION OF THE IDEAL home is a seventeenth-century cottage, but lots of luck finding that in modern Manhattan. The solution? Build your own, as one Chelsea craftsman has done inside his twentieth-century loft. Three months of construction resulted in the summer beam, sheathed walls, and planked flooring—some of the materials period, some contemporary—that set off the family's collection of Anglo-American antiques.



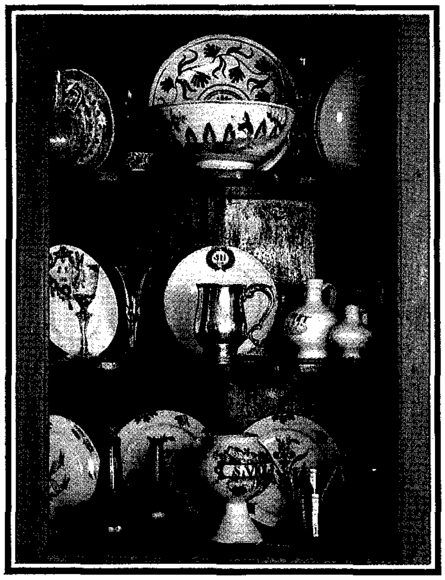
A Prince of Wales crest tops one of two William and Mary chairs in this Chelsea loft. The chairs flank a Connecticut tavern table, circa 1710. The pine sheathing used to panel the walls was taken from an old Connecticut buttery. The windows of this room-within-a-room have not yet received their period-style lead casements.

PHOTOGRAPHED BY BRUCE WOLF

THE CARPENTER WHO LIVES WITH HIS wife in this atypical one-room flat became interested in the furnishings of the William and Mary period while visiting a friend in New Hampshire. The collection—furniture crafted by English settlers here, carved of American wood with local variations on English designs—began with one chair. That chair "needed a friend," the carpenter decided, and soon the proliferation of early furnishings needed a suitable place to live. Now the rush-seated chairs, delft pottery, and Connecticut tavern tables bring the cottage style to an industrial setting.

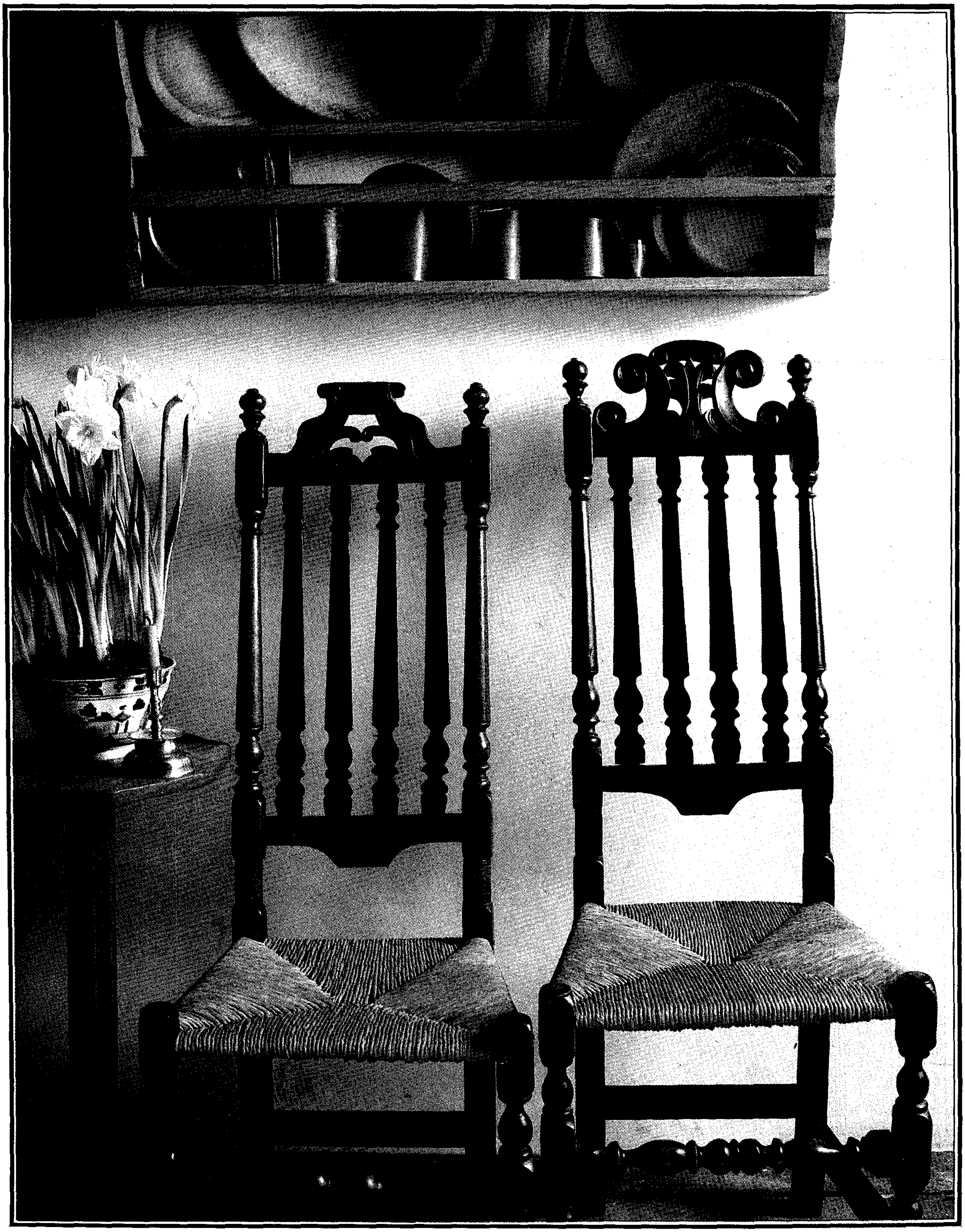


A pine corner cupboard, which dates from around 1730, houses the owner's collection of English and Dutch delft pottery.



This seventeenth-century English lantern clock (above) was probably the prized possession of an early English settler in New England. It hangs next to a Queen Anne mirror. The cottage (left), centering on a maple gateleg table with its original paint (circa 1700), is illuminated by night with handmade beeswax candles.

The purchase of this high-backed, crested William and Mary side chair from Portsmouth, New Hampshire (below, right), started the owner's impressive collection of Early American furniture. The William and Mary style in chairs is characterized by carved crests, differing by region and craftsman. Treen woodenware is displayed above the chairs. ▬



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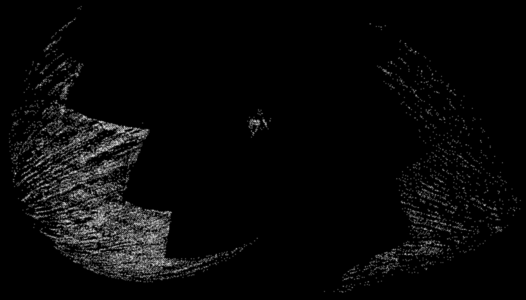

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Sound of the future? *The digital audio-disc player may make the twelve-inch album obsolete.*

The Compact Discs: Hearing Is Believing

By Craig Unger

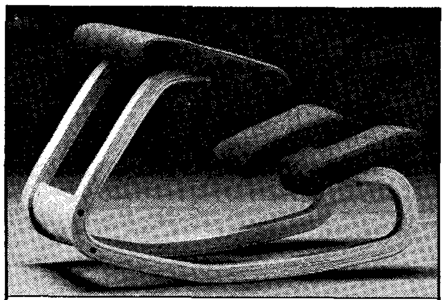
“WHAT KIND OF STEREO DO I have?” asks Harry Pearson. There is more than a note of disdain in his voice. “I think you mean what is my reference system.” Editor and publisher of *The Absolute Sound,* the Long Island–based bible of the underground audiophile movement, Pearson is no ordinary consumer of electronic audio equipment. He is the highest of the high-end fanatics, leading a band of zealous audiophiles in a cultlike pursuit of aural purity. Theirs is the world of acoustically tiled, hermetically sealed listening rooms, of $75,000 stereo systems. Theirs is a never-ending battle to wipe out midrange bias, to fight distortion. Their weapons are the finest—and most expensive—audio components known to man.

But these days Harry Pearson is worried. Once a reporter for *Newsday,* he has given up conventional journalism in a devoted quest for the “absolute sound.” He has invested years of his life and tens upon tens of thousands of dollars in search of the most accurate reproduction of sound possible. And now he is being told by the audio establishment that the conventional twelve-inch long-playing record, the technology that he has loved and devoted himself to, is dead. “I know a lot of people think I see a demonic plot,” he says, “but I've reached this conclusion after a great deal of research: Digital stinks. It's the emperor's new clothes.”

The supposedly nonexistent clothing to which Pearson refers is the digital audio-disc player, or compact-disc player, as it is becoming known, a device designed, at a cost of hundreds of millions of dollars, to replace the record player. The introduction of the new technology will take place slowly at first. Like any new technology, it has its bugs. But it is the consensus of observers of the industry, of dealers and manufacturers, that over the next ten years or so the new digital-laser technology will make the long-playing record obsolete.

Virtually all of the many compact-disc players being released this year are significantly smaller than the conventional turntable, and the machine, needless to say, will not be able to play twelve-inch LP's. On a new Sony model, a small drawer opens at the press of a button and the user places the tiny one-sided disc, only 4¾ inches in diameter, facedown on a central shaft. When the play button is pushed, the drawer closes and the disc begins rotating at a variable speed ranging from 200 to 500 r.p.m., and beneath the disc a laser diode, not a

Photographed by Richard Pan.



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> "...Next to the new laser-digital technology, conventional recordings seem primitive..."

tone arm, optically scans the disc, "reading" the billions of microscopic pits etched on it and converting them into music.

Earlier this month, Sony shipped its first models of the compact-disc player to selected dealers throughout the country. (The players were co-developed with Philips N.V., but are being marketed separately.) Over the next year or so, nearly two dozen manufacturers who have licensed the new technology from Sony and Philips will join the two electronics giants in the American marketplace. All will be offering the new players at suggested list prices from $800 to $1,200. By the end of 1983, several hundred records—some of them recorded through conventional, or analog, means—will be available to owners of the compact-disc player. The discs will retail for $16.95 and up.

THE CRITICISMS OF HARRY Pearson and a minority of audiophiles notwithstanding, the machine's introduction has been the biggest phenomenon to hit the record industry since stereo was introduced, in 1958. At the Consumer Electronics Show in Las Vegas in January, the compact-disc player dominated attention. Earlier this month, Philips, through its American distribution arm, Magnavox, launched its line of compact-disc players, claiming the product represented "perfect sound—forever!" The device has been a solid success in Japan, where it was introduced in October, and in Europe, where it was introduced several months later. More than 300,000 units are expected to be sold worldwide in the coming year.

To even the most cynical observer, there is something magical about the technology behind the compact-disc player. It transforms light into sound. It departs from the deeply ingrained tradition of planned obsolescence of mass-produced objects. The discs themselves are virtually indestructible. Scratch them, walk on them, play them as many times as you like and they lose none of their quality. Only one-sixth the size of conventional LP's, the discs are far easier to ship and store. Moreover, in the process of bringing the sound from the studio to the consumer, no audio information is lost. The complete absence of any surface noise, of any hiss, is startling to even the casual listener. "It's like listening to the original digital masters in the studio," explains Grammy Award–winning engineer Roger Nichols, who has worked on albums by Steely Dan, John Denver, and others.

In the complex analog process from the studio to a mass-distributed disc, the consumer gets a product that is three or four generations away from the original studio tape. After the master disc is made, a "mother" is plated, from which in turn a number of stampers are created for pressing large numbers of discs.

"With each generation there are losses in level, losses in signal to noise, in dynamics, more distortion," says Nichols. "But with the compact digital disc, the listener is zero generations down from the master. What you are listening to is not even the best copy. It is sound that is identical to the original master."

Next to the new laser-digital technology, analog albums seem primitive. On conventional recordings, a diamond stylus trails along the grooves of the soft-vinyl disc. Pressed inside those grooves is an analog—as exact a replica as possible—of those continuous waveforms that make up a given piece of music. With analog technology, dozens of factors can interfere with sound reproduction. Turntable speed can vary; dust can get in the grooves; bad pressings are frequent; vinyl has limits in terms of reproducing the dynamic range of music; and surface noise is inevitable.

With the compact disc, such variables are eliminated. Digital discs encode measurements of the music as discrete bits of information. The sound is a product of the presence or absence of laser-etched pits. To reproduce sound accurately, however, billions of bits of information are needed. For the new compact disc, an hour's worth of music is represented by about 13 billion bits of information. They consist of two forms of data: "yes" and "no," or pits and no pits. At any given instant, the laser diode "reads" the microscopic pits, each .5-millionths of a meter wide, as a sample of the musical waveform at that instant.

What the listener gets, then, is not constant sound but pulses of sound going through stereo channels 44,100 times per second. With each of those samples, the machine evaluates sixteen bits of binary (yes or no) information, converting them into electrical voltage. That means the computer is transforming more than 1.4 million yes and no messages each second.

The new format offers a number of significant advantages over conventional LP's. The ending of a side, for instance, will no longer interrupt a movement or the act of an opera; the discs are capable of holding an hour of music on a side.

"I think a major selling point will be that there are a number of features on the new machines that simply make it more convenient to listen to music," says audio critic Len Feldman. "In Sony's version, you can program the machine by remote control so that you listen only to selected tracks on the record in any order you choose. Or you can repeat a selected phrase on a given cut simply by pressing a button. It's easier to use than a conventional turntable." Such features make it a likely candidate to replace cassette decks in automobiles.

NO ONE CHALLENGES THE EXtraordinary technological ingenuity behind the development of the compact disc. But it remains to be seen whether the current disc is the perfect device its adherents claim. "I think potentially this is a very important development," says James Boyk, pianist in residence at the California Institute of Technology. "But it's got a lot of problems to be resolved. People say how wonderful it is that all these dozens of companies agreed on a standard so that this new system would be compatible. I disagree. I suspect they acted prematurely. I think that the digital systems that are being introduced will not be the last word in audio, and they eventually may become obsolete as well." Boyk, who also lectures on music at Caltech, bases his suspicions on a double-blind test he gave to seventeen listeners last year pitting digital against analog, with a direct feed to loudspeakers from live music in another room as a reference. He stresses that the digital systems he used were not the new ones now on the market. According to Boyk, the surprising result was that "our test would not support a claim that digital is superior to analog or was perfect."

Predictably, companies like Sony dispute Boyk's test. But a significant minority of audiophiles support Boyk. Music critic Alan Rich says, "Many people in the industry think that the sampling rate of 44,100 times per second just isn't enough." In 1980, the British Broadcasting Company issued an internal report on digital audio; it found that to reproduce dance-band music faithfully, the bit sample would have to be considerably higher than the current standard, set by Sony, of sixteen bits per sample. In a listening test at *High Fidelity* magazine, critics, though generally enthusiastic about the new machine, found that "upper range instruments sounded 'wrong' or 'uncomfortable.' "

Even some of those marketing the new product are willing to concede there are flaws. Sony product communications manager Marc Finer admits that the machines will probably be improved by fine adjustments, which can take place in future generations without having to create a completely new, incompatible system.

For the most part, criticisms of digital

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Small wonder: *The disc, one-sixth the size of a conventional LP, is virtually indestructible.*

can be taken with a grain of salt. Many find fault with the new technology precisely because it does reproduce sound more accurately than conventional audio, making obvious to the listener inadequate recordings, weak performances, and bad miking and engineering techniques, which had been muffled in the warm hiss of analog. Digital masters of many recordings—mostly classical—have been available for the last five years or so. But few studio engineers have been schooled in the new ways of digital recording. Says composer-singer Donald Fagen, whose recent album, *The Nightfly*, was digitally recorded, "With digital you can mike more closely without fear of distortion. When digital recording first came out, some engineers were miking pianos so closely you could hear the percussive effects of the hammers hitting the strings. That may explain why some people complain of hearing a tinny sound."

"Of course, the new compact-disc system isn't perfect," says Mike Kay, owner of Lyric Hi-Fi, the most exclusive of New York's high-end audio stores, furnished with $500,000 worth of acoustical design. He points out a $75,000 conventional system, which he turns on. "This is state-of-the-art stuff," he says. "And the best of it really is better than digital. But I think the new compact discs will eventually take over. This is a technology in its infancy. Analog has been around for 100 years now. Yet, soon, for $700 to $800 you will be getting a compact-disc player that is better than any analog turntable I have for under $2,000."

If Kay is right, that means that even the infant compact disc should already be an improvement from the consumer's point of view. But it still may encounter problems in the marketplace.

Its most obvious drawback is price. Many audio dealers claim interest in the new technology has been extraordinary. "But there's really only a crust of 50,000 people in the United States who will be compelled to buy it," says widely published audio critic Bob Angus. "There are simply not that many people who are willing to pay $800 and up for a device that will replace their turntable. And even fewer are willing to pay $17 and up for discs." Some observers expect the price of the player to drop to between $200 and $300 within a couple of years and the disc itself to come down to the range of conventional LP's. The consensus is that cost will have to come down that far for the product to break through to the mass market.

In addition, consumers will probably find themselves shelling out more for other hi-fi components as well. The new disc players are compatible with existing speakers and amplifiers, but the axiom in the hi-fi world is that a stereo system is only as good as its weakest component. The compact-disc players offer a far greater dynamic range than LP's and will benefit from more powerful amplifiers and better speakers.

Another potential problem is the fate of records from the analog era. Consumers will have to weather a period in which only a few hundred compact discs are available. Most of the major record companies have agreed to make their catalogues available for conversion to the new format, but that will be a slow process. And some of what was originally recorded in analog may actually sound worse when transferred to digital. In a recent issue of *High Fidelity* magazine, critics noted that the compact-disc version of Simon and Garfunkel's *Bridge Over Troubled Water*, a lavish production when it came out twelve years ago, sounded significantly different from its original LP.

If compact discs do become the standard of the future—and the conventional LP goes the way of the 78—the past may suffer. After all, many 78-r.p.m. records did not survive the transition to the era of the long-playing record, and it is likely that history will repeat itself. "The backlog of recordings on conventional LP's staggers the imagination," notes critic Peter G. Davis. "There's simply no way that all of the best of them will resurface on this new medium, and I see a huge repository of great works becoming obsolete." Says CBS/Records Group vice-president Bob Altschuler, "I think the two formats will live side by side for some time to come, and it's simply too early to say which recorded works will survive if the compact disc ultimately is successful."

THE LASER-BASED VIDEODISC has hardly swept the nation, though it is certainly still on the market. Most observers see the compact audio disc doing far better. Regardless of its fate, there is no doubt that the technology behind the two will be around for a long time to come. In Woburn, Massachusetts, a company called LaserData is developing a slightly modified compact-disc machine into a device that can be hooked up to home computers. Projected for the marketplace sometime in 1984, the machine will retail for slightly more than the disc players themselves and will afford those with personal computers remarkable information-storage capability. Each 4¾-inch disc will offer the machine the extraordinary capacity of 800 megabytes—6.4 billion bits of information—a capacity once available only to giant computers. LaserData officials suggest that the discs may well become a more efficient means of storing and distributing vast amounts of specialized information in such disparate fields as the military, medicine, journalism, and retailing.

"Perhaps," says George Bird, a chemistry professor at Rutgers, "it is time for the human race to begin to keep records as never before." Bird, currently experimenting with dye lasers, remembers the development of the laser, nearly twenty years ago. "It was hailed as a marvelous development back then," he recalls, "but it was described as an invention in search of an application."

Today, those applications are gradually unfolding, and the compact disc may well be one of the more successful ones. How it will ultimately change our lives is another question entirely, and Bird, like the best of scientists, remains slightly detached from the occasionally exaggerated claims made on behalf of the technological revolution. "Maybe my problem is that I have a tin ear," he says. "I've still got the hi-fi system I bought twenty years ago. And frankly I'm quite pleased with it." ■

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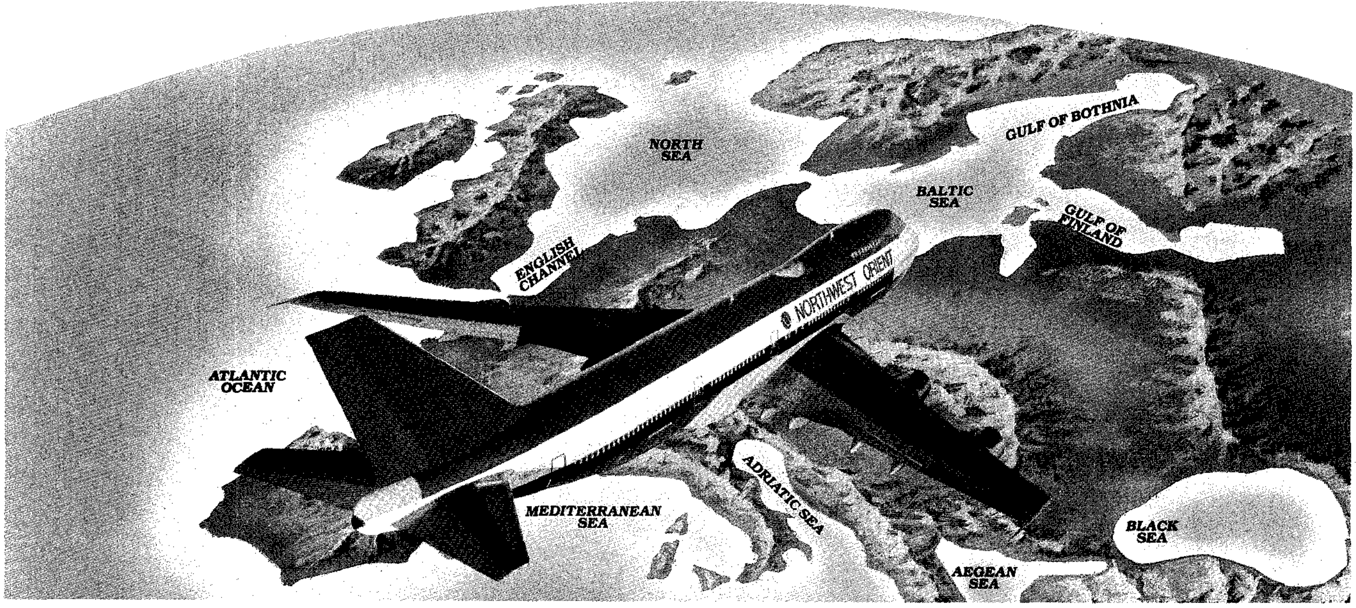

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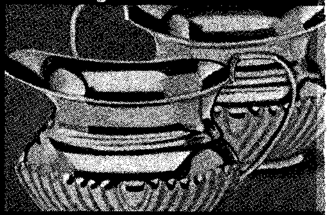

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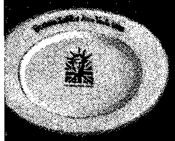

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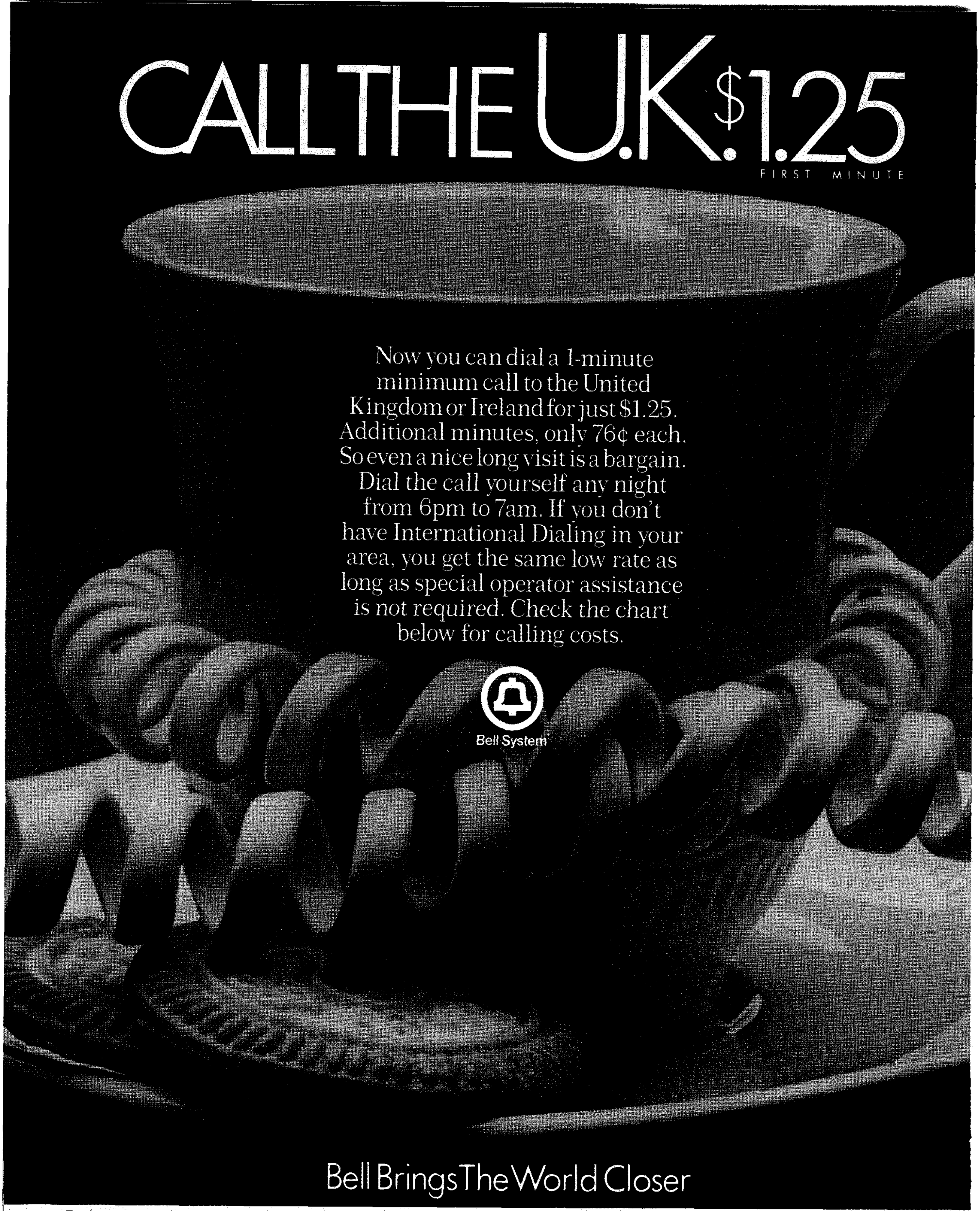

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Books/Theodore Weiss

A PRETTY PALE FIRE

". . .Two reviews of *Ararat* are possible—a cold-blooded put-up job or an ingenious, sophisticated amusement. . ."

Ararat, *by D. M. Thomas. The Viking Press; 191 pages; $13.50.*

WITH POETS AND NOVELISTS NORMALLY engaged in very different enterprises, the novel is usually thought foreign to the poet. But sometimes writers in between, a Durrell or a Thomas, part-time poets, seem to do better. Especially now, since in the novel as in criticism formal considerations have become all the rage. Instead of creating plots or well-rounded characters, many novelists simply engage in manipulation of their material and their readers. D. M. Thomas's *Ararat* can easily be regarded as an instance of this game playing.

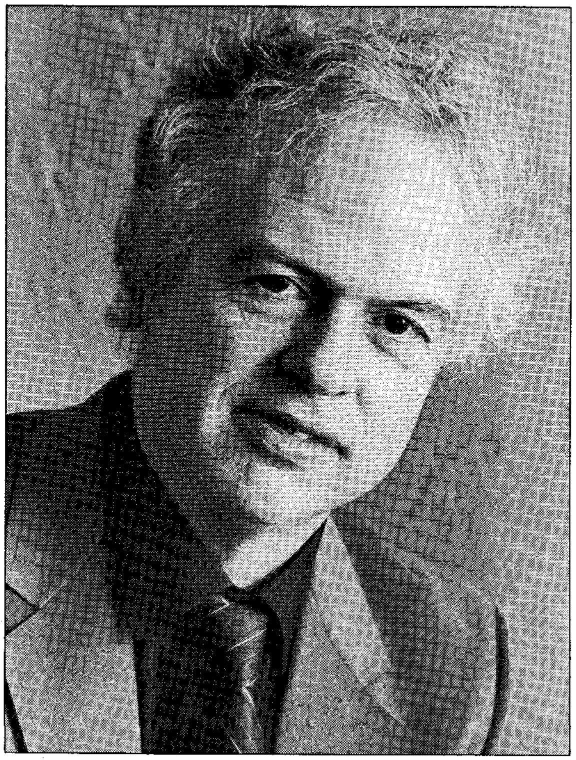
Ararat is a story within a story within yet another story. In the jacket copy, the publisher attempts to make a virtue of this by explaining that the novel is a dazzling construction whose complexity is "like a series of Russian dolls that open one by one to reveal another doll inside." Since the first and only "real" male character, Sergei Rozanov, who improvises the whole novel, with several improvisers taking over inside it, is not only an acclaimed poet but an accomplished womanizer, the doll image is most apt. Perhaps inevitably in a novel whose chief pursuit, beyond plot manipulation, is sex, women are bound to be little more than dolls, displayed for their physical natures. And virtually all, like dolls, though they may have a surface prettiness, on closer inspection appear vacuous, if not repellent—the first for her age, her creepy-pupiled blindness, her legs ("He took her thin legs as an affront"); the next for her gaunt youth; a third for being a gross Armenian Olympic javelin thrower, who does, however, turn out in bed to be "both revolting and exciting." Thus cohabitation with her is a ferocious attack.

Surkov, Rozanov's first improvised "hero," similarly "obsessed with sex," "also found it impossible to fall for women with thin legs, strident voices, or ideological commitment." Like Rozanov, with whom Charsky, an invention of *Surkov's,* now and again merges (and, for that matter, like Pushkin, who hovers over the novel and whose poems are incorporated in it), Surkov would "much rather have dinner with a dumb blonde in a tight sweater and stiletto heels than the most intelligent, overalled dissident." His doctor advises, "F--- them if you must. . . . But on no account become involved." "And that," Surkov assures us, "fits in absolutely with how I feel."

Rozanov sends Surkov on a sea voyage to New York, where a woman reporter confronts him: "Do the women in the Soviet Union tell you that your work is sexist? . . . you treat women as objects . . . you conceal hatred for women under a guise of compassion, by constantly showing them as victims of violence." This might be one of Thomas's critics objecting to the end of *The White Hotel,* with its flying-saucer breasts and wombs. All Surkov says is "I can't answer this s---." Later he explains, "Then, of course you can throw in a bit of Russian temperament, which they adore, like '. . . I can't answer this s--- . . .,' glaring like Ivan the Terrible; and the women reporters wet their pants, even the Marxist feminists." Aside from plot manipulation, Thomas varies the sexuality with its inevitable—it would seem—Siamese twin, violence. A fellow passenger of Surkov's, a sad-looking old Finn, absurdly enough traveling to deliver a speech at the United Nations, like the Ancient Mariner regales Surkov with his involvements in various massacres, from that of the Armenians to that of the Jews: the numbers killed and a bald account of how they were murdered, raped, and disposed of.

But it is *Ararat's* construction that matters most. All exists for improvisatory juggling. The novel has little room for anything else. So what is mentioned on page 16 matures on page 120: Rozanov, bored by copulation with his blind date, who wants to know what she is doing wrong and what he is thinking, tells her, "the Decembrists." Understandably, her confusion increases. But 100 pages later the Decembrists turn up again. This allusion is stored away because it is needed to rewrite the reality of Pushkin's death in a duel.

Fortunately, echo chamber that *Ararat* is, it comes to only 191 pages. Even so, like a typical Russian novel needing a glossary of characters, *Ararat* could use a ground plan of shifts from one improviser and his work to another. At the same time, with the novel's interest in manipulation, it is bent on the easy confusion of reality with fiction. As with the charge of sexism, Thomas employs the book to retort to the accusations of plagiarism brought against his earlier work—his use of portions of *Babi Yar* in *The White Hotel* and the similarity of his Pushkin translations to Walter Arndt's and John Fennell's. Since fact and fiction readily blur in *Ararat,* the matter of counterfeits is not important. "Take the supposed memoirs of Shostakovich. . . . Genuine or a forgery? Does it really matter?" A hundred pages later an interviewer says to Surkov, "In your biography of Sholokhov, you don't discuss the evidence . . . that he stole most of



Thomas: *Playing games in an echo chamber.*

Theodore Weiss is the author most recently of the long poem Recoveries *and a collection of essays,* The Man From Porlock.

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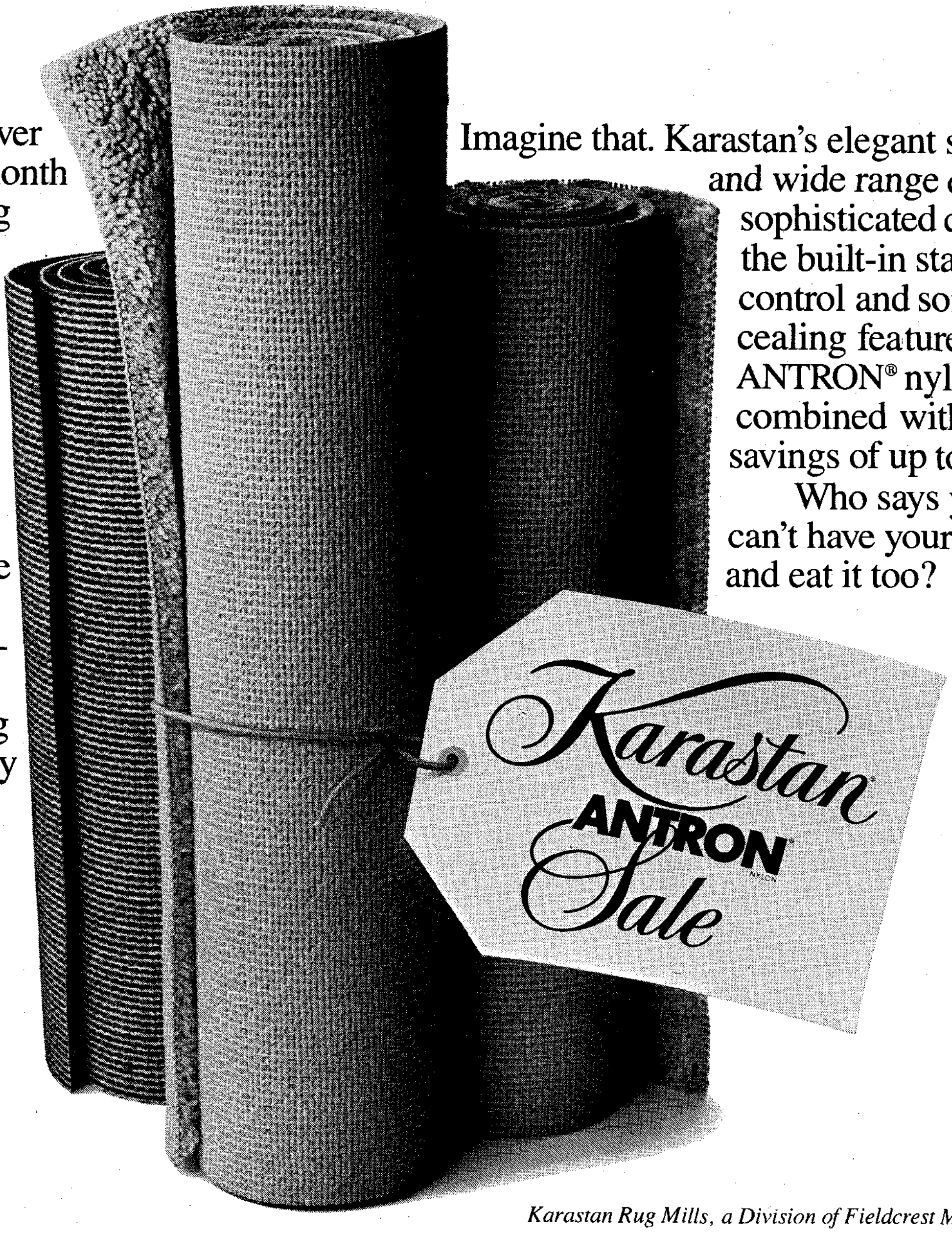

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And Quiet Flows the Don. Why not?" Surkov replies, "I don't think Sholokhov plagiarized. But of course he, in a way, didn't write it alone.... All art is a collaboration, a translation if you like. But plagiarism is a different matter." We might like to hear his definition of it.

Finally, exploiting the interview's grab-bag freedom, Thomas/Surkov tells us all about the U.S.A. and the U.S.S.R. Disposing of dissidents as "mainly protesting because they don't like living with themselves, they're screwed up!" he assures us that politics and even a Stalin are, like war and plague, merely "transitional problems, they'll pass. The real problem is the flight of time. Simply getting old!" Should we thank tyrants who eliminate this problem for many people? Surkov insists both countries would have to invent each other if they didn't exist. He calls the U.S.A. the soft mother, the U.S.S.R. the hard: "Most want the soft mother. But without the hard mother, the soft mother wouldn't be any fun.... Well, it would simply be awful if my country and yours were the same." However much this may be Thomas's attitude or tongue-in-cheekiness, aside from the two countries' many basic resemblances, one might wonder how much hardness is desirable. Surkov, offering an analogy of two such women out of Pushkin, does admit, "In the end their rivalry kills them both."

In short, as with Thomas's technique, at least two reviews are possible: one that finds *Ararat* a cold-blooded put-up job, a tour de force that doesn't take us anywhere, or another that, by way of strenuous goodwill, judges it an ingenious, sophisticated amusement. For the latter, one must resist asking too much of the novel or things—such as sustained feelings and characters—it does not intend. Then it can be passed off as a pretty witty pastime. To give the Finn the last word, leafing through Surkov's notebook, he says, "I suppose I'm very old-fashioned . . . but I've never seen the need for bad language. Surely it isn't what we expect from literature? Sholokhov doesn't require such words in *Quiet Flows the Don.* Or, for that matter, Hitler in *Mein Kampf.*"

Briefs: GLEN BAXTER, THE DIVERTINGLY bonkers cartoonist who last year gave us *The Impending Gleam,* has returned with more of the same. **Atlas** (Alfred A. Knopf; 96 pages; $7.95) contrasts the sober, innocent style of British schoolbook illustrations with such unnerving captions as "Now this may look like an ordinary nose . . ." and " 'These pants are welded steel,' announced the stranger." I was also rather taken with the one labeled "It seemed to amuse him, so I complied with his odd request." A collection that is both kinky and endearing. **—Rhoda Koenig**

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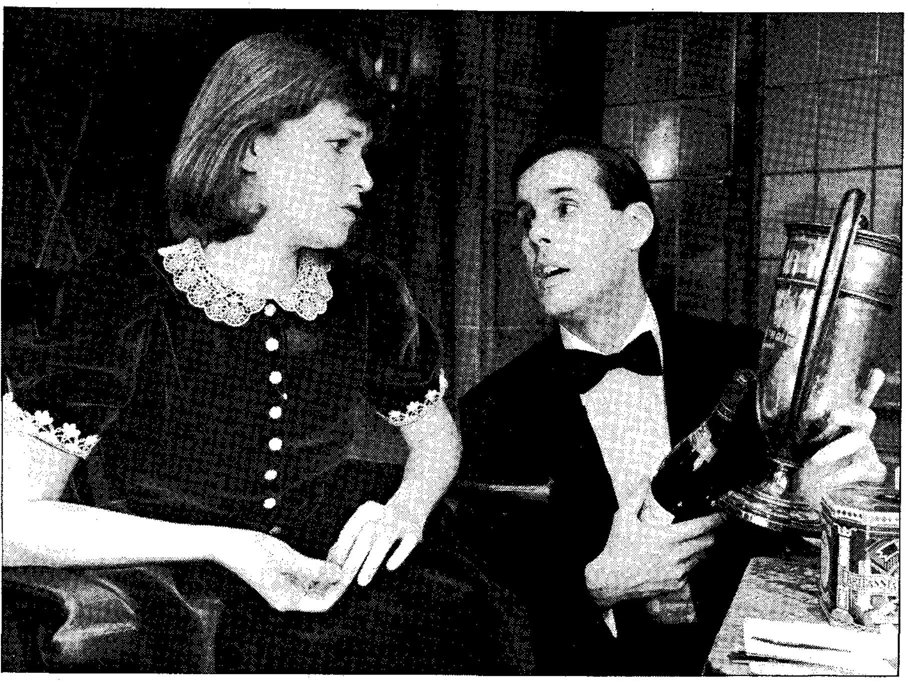
MIDDLING STAGES

"...Gurney's *The Middle Ages* is situation comedy, its characters just plot devices or gussied-up stereotypes..."



Happy ending: *Ann McDonough, Jack Gilpin as gimmick-crossed lovers in* Middle Ages.

SHAW, AS HE HIMSELF PUT IT, WROTE "plays pleasant and unpleasant"; Anouilh, in his own words, produced "black plays" and "rosy plays." A. R. Gurney Jr., whose **The Middle Ages** is on view at St. Peter's, should also devise some such hortatory distinction; his black or unpleasant plays are much more interesting than his pleasant or rosy ones (which, by the way, is not true of Shaw or Anouilh). *The Middle Ages,* which ought to be designated "ever-so-slightly-shocking pink," is subtitled instead "A New Comedy," which is a misnomer: I saw it in Stamford well over five years ago. In fact, the play worked better in Stamford because its locale—the trophy room of a men's club in a large, presumably upstate New York city—derived from a bigger stage and richer scenery a more oppressive sense of over-stuffedness, of the stifling clutter of bourgeois properties and proprieties.

The play covers a near quarter century in the lives of four persons. The pivot is Barney, the charming ne'er-do-well elder son of Charles Rusher, the urbane president and patriarch of said club, who is being buried in the first scene but who, in characteristic Gurney playwriting fashion, returns in all but the last one (which, chronologically, follows on the first) to enact the gradual humanization of a benevolent Wasp despot by his son, his daughter-in-law, and changing times. The daughter-in-law is Eleanor—nicknamed El—whose mother, Myra, the widowed Charles eventually marries; but El is not the wife of Barney, who adores her and whom she secretly loves. Instead, she marries Barney's younger brother, Billy, a hardworking and reliable but boring fellow (an off-stage character), much to the satisfaction of the upwardly mobile, vaguely Jewish, and French-tag-dropping Myra. (Couldn't just one playwright, once, give us an uncharming scapegrace and a delightful provider? Apparently not.)

So here you have our quartet of characters who for twenty-odd years or—depending on how you look at it—two rather even hours dance out a quadrille in the course of which Charles learns a thing or two, Myra learns nothing but plugs on heroically, El becomes less respectable, Barney becomes a lot less respectable but also rich (which more than makes up for it), and we can have the happy ending the play has been desperately straining to postpone, but can now, deviously and contentedly, relax into.

There is serious dishonesty here. If Barney kept losing El because of her basic materialism, everything would make sense; but she would then be a quite unsympathetic character. So Gurney must turn Barney into somebody who, for all his professed and even genuine love for El, really wishes to fail and, whenever a little extra effort would win her, prefers to crump out. Yet the reason for this is not made clear—any more than is the reason for his final *not* crumping out—because that would make Barney into a more flawed, less sympathetic, character. Because Gurney shies away from true and troubling psychological and social issues (although he does throw in some facile liberal-going-on-radical window dressing), he is obliged to write situation comedy and turn the entire play into an extended coitus interruptus that, alas, belongs on television. As a result, too, the secondary characters, Charles and Myra, though little more than amusingly gussied-up stereotypes, end up eclipsing Barney and El, who are largely reduced to devices for staving off a premature cop-out. A delayed one is no better, however; worse, in fact.

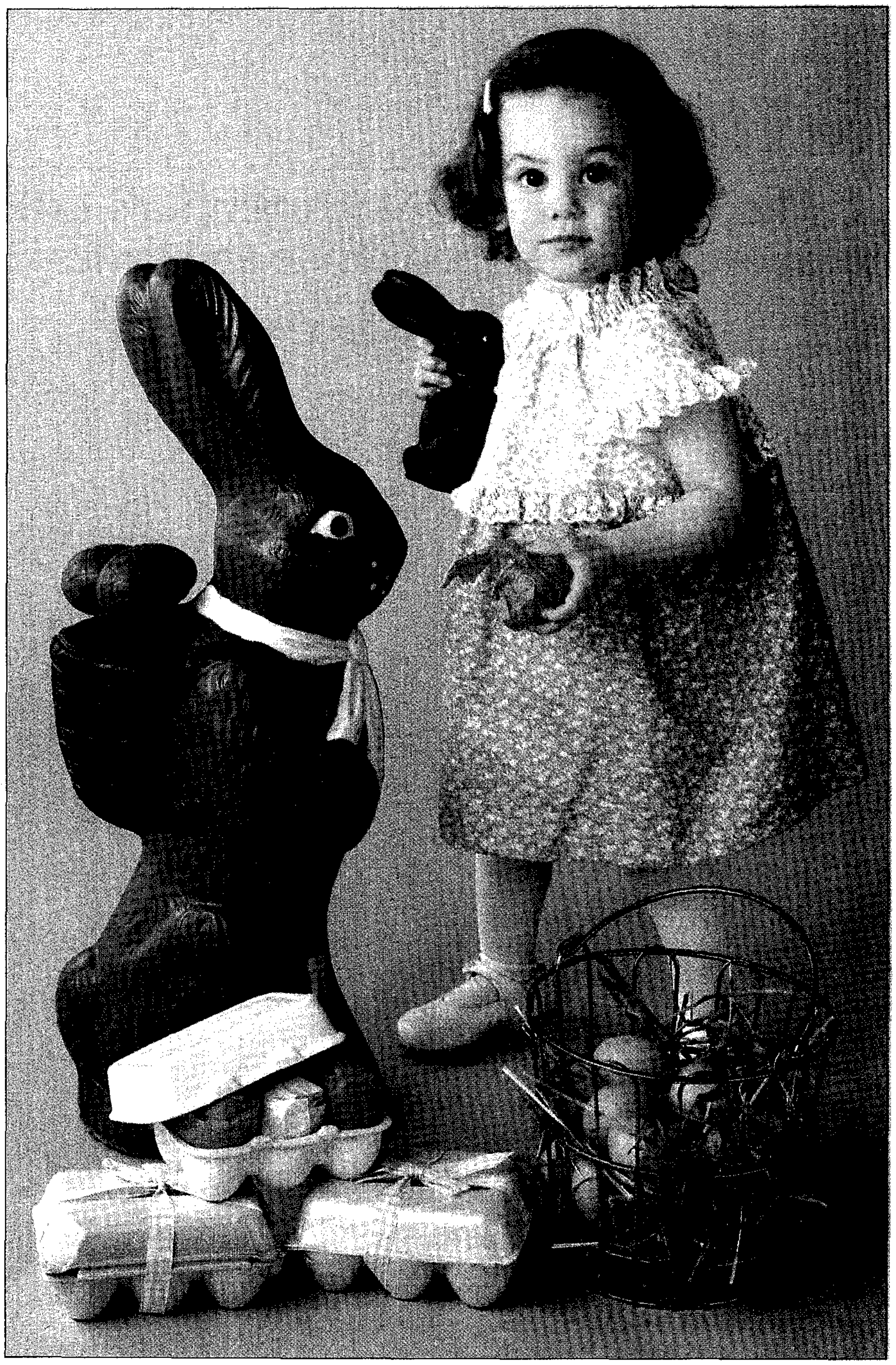
There are, as always in Gurney, some droll situations and a sufficiency of funny lines; still, in the shadow of previous Gurneyana that have assiduously raked over the same terrain, they yield diminishing delight. David Trainer has directed with appropriate suavity and fluidity, and John Lee Beatty (set), David Murin (costumes), and Frances Aronson (lighting) have given pretty nearly the best the circumstances could elicit. As Charles, Andre Gregory does very nicely indeed, even if he may be a trifle over-sophisticated for the provincial locale. Jo Henderson gives a solid performance, customary for her in such roles, though she may have had too many of them to be able to surprise us. As the gimmick-crossed lovers, Ann McDonough and Jack Gilpin are adequate, but a bit dopier and less deliciously attractive than would seem desirable. Place *The Middle Ages* beside *Arms and the Man* and *Thieves Carnival,* and you'll see how Anouilh and Shaw, despite the intervening years, have maintained their comic bite—preferable by far to this sheepishly toothless grin. ▬

Photograph by Gerry Goodstein

BEST BETS

What's an Easter Parade without a new pair of crisp white gloves and an Easter bunny to trail down Fifth Avenue? Here are the best in town.

By Nancy McKeon and Corky Pollan



Hoppy Days Are Here Again

Kids' Easter bonnets and navy faille coats (trimmed in white linen, of course) may have gone the way of *Kukla, Fran and Ollie,* but it's nice to know that airy cotton dresses, chocolate rabbits, and Easter eggs still broadcast spring. Toddlers will delight in Betse Cann's Popovers, with matching bloomers (sizes six months to four years, $20 to $26), and so will Mom: They spread flat, so ironing is a breeze. The two-foot-tall rabbit, molded of creamy Swiss chocolate ($125), measures up to any two-year-old; the dark-chocolate bunny ($8.50) is a huggable treat. At our model's feet is a king-size egg basket ($17.50), fresh from a professional kitchen and able to hold a henhouse's worth of Easter eggs. These real, brown eggs have had their yolky innards removed in France, where their shells were then lined with a thin crust of dark chocolate. They were then filled with a lushly rich purée of hazelnut and chocolate. Six in a foam egg carton are $18.83; in a porcelain carton, they're $35. A prize in a child's Easter basket, they're even more appropriate for adults with a sweet tooth.

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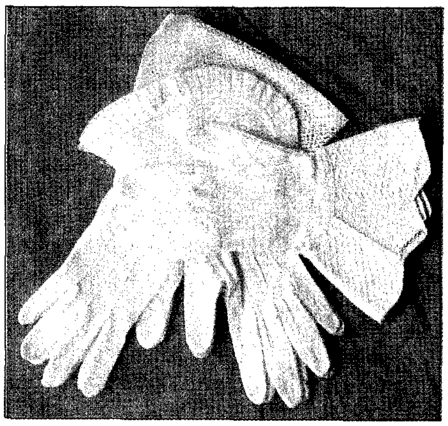

A Sunday Kind of Glove

This spring, fashion dictates hands veiled in whimsy. These delicate originals—of tulip-shaped cotton piqué, ruffled or windowpane organdy ($25 to $28.50)—are from Czechoslovakia and date to the thirties. Discovered in an old glove factory (and never worn), they've surfaced just in time for Easter parading. Think back to when a woman just wasn't dressed without her gloves, and wear them with pride.

EARLY HALLOWEEN/*180 Ninth Avenue, at 21st Street/691-2933*

Photographs by Tohru Nakamura.

Music/Peter G. Davis

HO-JO-TO-YAWN

"...The singers in the Metropolitan's arthritic *Walküre* never rose above the tired production and listless conducting..."

THE METROPOLITAN OPERA'S REVIVAL OF **Die Walküre** was poorly timed. Coming right after the exciting Bayreuth performance on PBS, the Met's tired effort looked and sounded sleepier than ever. Come to think of it, Herbert von Karajan's production always seemed like secondhand goods, even when it was first brought to New York from Salzburg in 1967. Back then, most directors still slavishly imitated the Wagner grandsons' innovative style of the 1950s—static tableaux arranged on darkly lit abstract sets—and Karajan, with his scenic designer, Günther Schneider-Siemssen, devised a watered-down variation on the theme that never conveyed an original or effective dramatic point of view. Today, this arthritic white elephant looks positively quaint.

Possibly a great conductor and a strong cast could invigorate the production, but the opening-night performers merely trudged through. The most debilitating presence was Silvio Varviso on the podium—never in 30 years of operagoing have I heard Wagner conducted so listlessly. After a while, the opera began to sound like a fiendish instrument of torture, as Varviso relentlessly ironed out every nuance and urged the orchestra to drone on at the same medium-loud dynamic level for five dreary hours. Erich Leinsdorf was criticized last year for his prosaic conducting of two other *Ring* operas, *Das Rheingold* and *Siegfried;* compared with his successor, Leinsdorf seems like Toscanini, Furtwängler, Walter, and Kleiber rolled into one.

Caught between Varviso in the pit and the oppressive ghost of Karajan on stage, the singers never had a chance. Only Hildegard Behrens, always a giving vocal presence, struggled valiantly to cut through the gloom, and occasionally her Sieglinde did strike a spark or two. At Bayreuth, working with a valid dramatic premise, Gwyneth Jones and Manfred Jung temporarily managed to disguise their thready voices. Here, forced to stand stock-still most of the time, they could hope to survive only through expressive singing—an impossible task for Jones, whose shrill soprano and frequent lapses from pitch made her an excruciating Brünhilde. Jung's dry-as-dust Siegmund was scarcely any better, while Franz Ferdinand Nentwig's glutinous baritone and stuffy acting turned Wotan into a posturing bore. The Met should really scrap its *Die Walküre* until the whole cycle can be redesigned, restaged, and recast—no *Ring* at all would be better than this.

Recognition scene: *Jung, Behrens, in* Walküre.

FOR THE PAST FEW YEARS, TRAVELERS TO Scandinavia have returned enthusing over an extraordinary Finnish baritone named **Jorma Hynninen.** Keep your eye on this one, they said: Hynninen combines the interpretive intelligence of a Dietrich Fischer-Dieskau with the emotional warmth of a Hermann Prey and the vocal glamour of a Sherrill Milnes—a talent that big cannot be kept under wraps for long.

Well, time has passed, and Hynninen remains largely unknown outside Finland, although he does make occasional guest appearances in Vienna, Milan, London, Munich, and Paris. He has even given two rather secretive recitals in New York, both of them in tiny, out-of-the-way auditoriums. By chance, I happened to attend the first one a couple of years ago, sponsored by the Finnish office of cultural affairs in Carnegie Recital Hall on a Saturday afternoon—the perfect time and place to present a concert in New York City if you want to be totally ignored. A few voice buffs had been tipped off, and during intermission lines formed at a nearby pay phone as people urgently summoned friends to catch the last part of the program. Hynninen's second recital took place not long ago at the Frick Collection, in a concert series so exclusive that few New Yorkers know of its existence. Once again, the small audience cheered itself hoarse.

Obviously Hynninen must possess a remarkable voice in order to stir up this kind of excitement. And his baritone is special, a vibrant sound tinged with that gleaming metallic luster so typical of the best singers from up North—firmly supported, smoothly integrated, and finely tuned throughout its range. Beyond the tonal beauty, technical polish, and intriguing individuality of his natural timbre, Hynninen communicates the content of a song with a dedicated fervor, concentrated intensity, and naked honesty that one seldom hears from major singers nowadays. He turned Brahms's *Four Serious Songs* into a shattering monologue on death, using every vocal means at his disposal to express a turmoil of emotions, from raging bitterness to peaceful acceptance. The encores were two Sibelius songs designed to show off a healthy voice in full cry, and here Hynninen poured out an unbroken stream of gorgeous tone, unabashedly reveling in the deluxe sound of his instrument.

Hynninen could surely become a major figure on the international opera scene if he so chose, but he is one of those modest, retiring types who prefer to stay at home, raise a family, and sing in their own country. Performances outside Finland occur only when an opera company takes the initiative and pries him loose—obviously the Met's casting computer has never heard of

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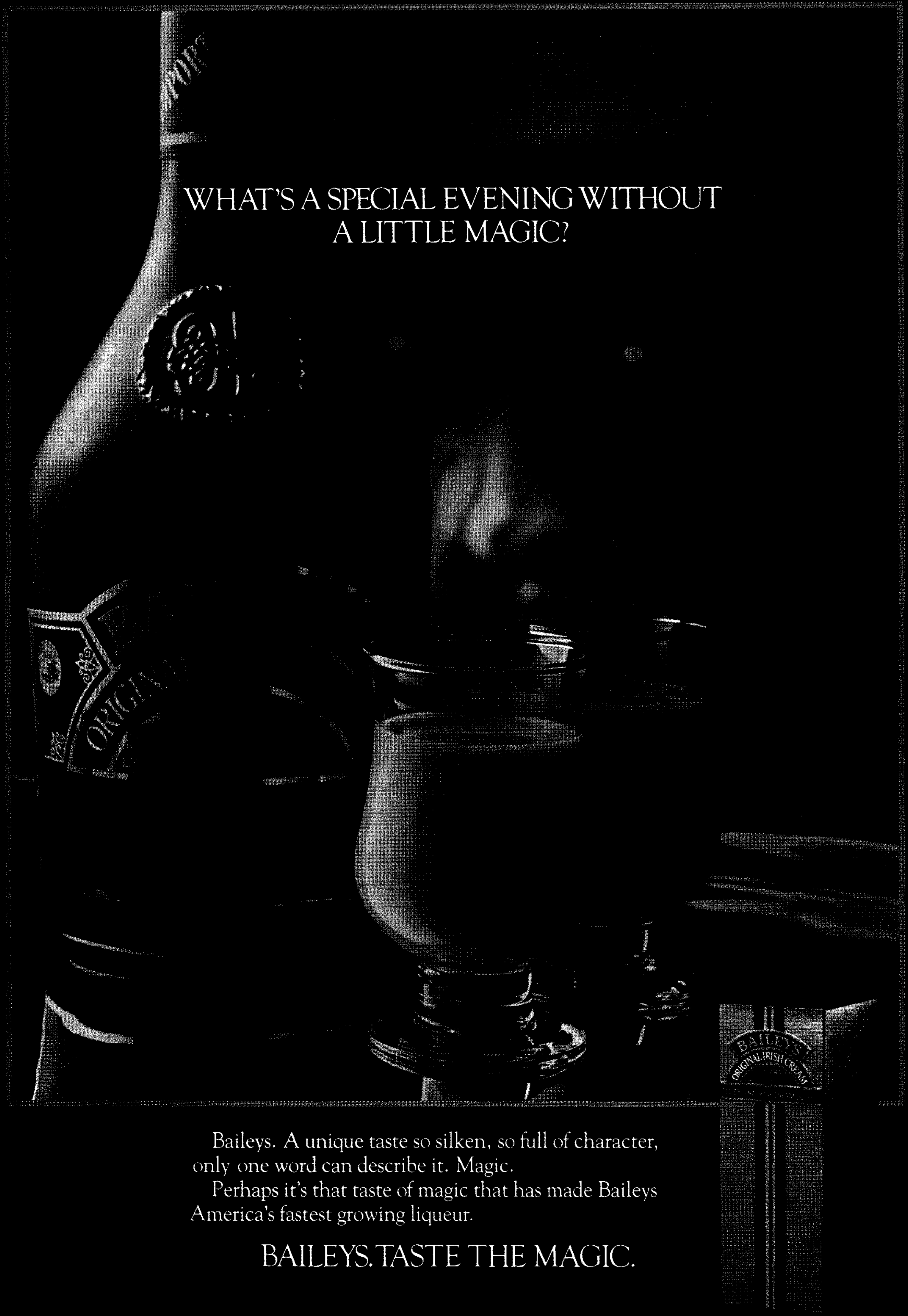
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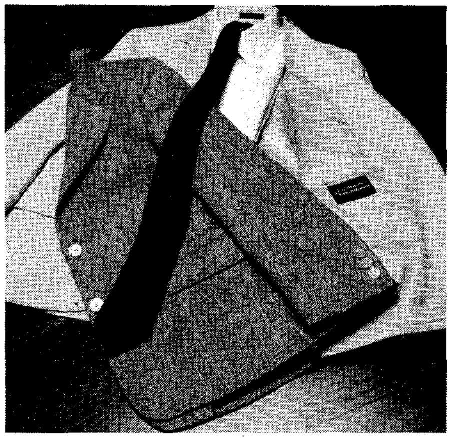

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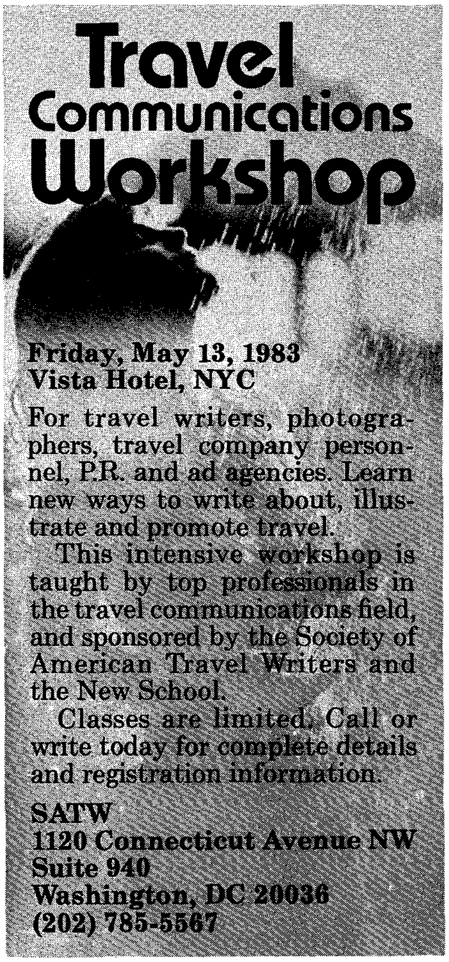

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HARMONY HALL

Hynninen, who might have been asked to sing Rodrigo, one of his best roles, in the season's revival of *Don Carlo.* Fortunately, he will be back next month with the Finnish National Opera to perform the lead in Sallinen's *The Red Line,* and on April 23 he gives a joint recital with Swedish mezzo-soprano Sylvia Lindenstrand at Tully Hall. Meanwhile, there are several recordings of German lieder and Scandinavian songs on various Finnish labels that are imported by P.S.I./PolyGram Classics (137 West 55th Street, New York, New York 10019). Grab them and discover one of today's truly great singers for yourself.

WHEN JOHN CROSBY BECAME PRESIDENT of the **Manhattan School of Music,** in 1976, he brought with him a touch of operatic class—and the same inquiring spirit that has distinguished his Santa Fe Festival every summer for the past 25 years. The school's latest offering was a stimulating triple bill of one-acters by young composers who were exploring new musical-dramatic ideas in Europe around the time of the First World War: Stravinsky (*Renard*), Hindemith (*Sancta Susanna*), and Korngold (*The Ring of Polycrates*).

All three are fragile contrivances, as experimental theater pieces of any age tend to be, and the Manhattan School's visual solutions (staged by Lou Galterio) did not always hit the mark. Stravinsky intended *Renard* as a vest-pocket entertainment along the lines of *A Soldier's Tale*: The four narrating soloists should be in the orchestra while the barnyard antics (how a fox's designs on a rooster are foiled by a cat and a goat) are mimed by acrobats. Here we had the singers doing all the work—admittedly with vivacious charm, but often contradicting the text. *Sancta Susanna,* Hindemith's smoldering little study of a sexually obsessed nun, requires an inspired singing actress prepared to tear the loincloth off a crucified Christ and really mean it. Nothing of the sort transpired in this timid compromise, which only played pussyfoot with Freud and barely suggested the opera's eroticism.

Korngold's opera buffa is more conventional, yet at the same time more astonishing. In 1920, everyone was baffled at how a composer still in his teens could brilliantly manipulate the complex apparatus of post-romantic harmony and orchestration. Even now, *The Ring of Polycrates* seems something of a miracle, although Korngold's precocious technique was not matched by comparable creative invention. The performance deftly caught the comic spirit of the piece, but the real star of the evening was C. William Harwood, who conducted a different orchestra for each opera and unerringly found the correct style. ▬

Dance/Tobi Tobias

SIGHTS OF SPRING

> “. . .In his aptly and ironically titled *Quartet,* Merce Cunningham is the fifth figure—phantom, puppeteer, and creator. . .”

WHATEVER NEW YORKERS GAVE UP FOR Lent, it certainly wasn't dancing. Spring was ushered in pagan-style, with rites of perpetual motion: companies performing on the usual hallowed grounds, from City Center to Brooklyn Academy, and hordes of avid dance fans ogling it all. The best sights were at the 55th Street temple, where **Merce Cunningham** unveiled *Quartet,* a dance for five.

Neumeier nightmare: *The Hamburg's midsummer mélange was no* Dream.

The title is apt, ironic. The 64-year-old choreographer, who plays the fifth member of this otherwise lithe, young group, is a phantom figure. He is the puppeteer, directing—creating, actually—the active life of his charges. His moves—taken largely in the arms, for his legs are no longer agile—occasionally seem descriptive, as a choreographer's might be, but more often they are cryptic but potent signals, like a magician's.

There's something almost sinister in the proceedings. In David Tudor's muted score, you hear faraway pulsings, vibrating metal, winds filled with imaginary voices. Throughout the piece, the stage is very dark; Mark Lancaster's canny lighting keeps you wondering how you can see so clearly in the dead of night. The simple costumes are somber too, merging with the dark pools of space. Cunningham's arm gestures, though vivid, are severely self-contained, yet the movement they engender has a turbulent energy. The members of the quartet—Helen Barrow, Karen Fink, Judy Lazaroff, and Rob Remley—lunge through the air, one leg thrusting forward, the other hitched up under them. When they hunker down, they're like animals poised to spring. Two of the women repeatedly hurl themselves at the man, their bodies cleaving to his like strange growths; the other woman cautiously approaches Cunningham and echoes his incantatory gestures. The four rush through the space like beasts sensing a storm, then stop dead, arms stretched wide like signposts.

After their greatest efforts, the dancers keep collapsing, their bodies adhering like coils of wet clay. In these fleshy heaps, they lose all individuality; they are simply raw material. Without Cunningham's direction—at the start of the piece and toward the end, when he disappears—they are stiff-limbed automatons, pacing a step or two or pivoting, in a restricted plane. But if they are pathetically only half alive without him to animate them, the greater part of our sympathy goes to the Cunningham figure. By the end of the dance we fully understand its first image: the aging man, his face as vulnerable as it is wise, standing patiently at a great distance from us—alone, with all the world to create.

“CHOREOGRAPHY BY” IS THE BILLING **John Neumeier** takes on the repertory he's created for the Hamburg Ballet. After seeing two programs of the troupe's first American season, at the Brooklyn Academy of Music, I was convinced it should read “conceived by.” Neumeier's an idea man. His head teems with clever and soulful fancies, but when it comes to putting steps together in an interesting way, he's a washout.

His specialty is the storybook ballet, with modernistic renovations. He gives us a *Midsummer Night's Dream* in which the fairies, wearing gleaming stretchies and metallic bathing caps, move geometrically through lush plastic foliage to the drone of an electronic organ. His court folk get to do their banal miming and dancing to the usual Mendelssohn, while the rustics, unaccountably in slow motion, are accompanied by a barrel organ. Three levels of society—get it?—which are then set loose to intermix. Add to this a dollop of everyman's Freud: Hippolyta, anticipating the delights and terrors of the bridal bed, dreams of herself as Titania; Theseus doubles as Oberon with a side interest—unintentional, perhaps—in Puck. This mélange, which goes on and on and on, might be a dream for lit.-crit. types; for dance lovers, it's a nightmare.

For a change of pace, there was the mixed-bag program, which began with a faceless ensemble exercise to Bach's Suite No. 2. Part of it was in the spare, affectless vein (see fairies, above) that seems to be Neumeier's thwarted understanding of Balanchine's formal devices; the rest tried to match the irresistible danciness of the music, but lacked lightness and invention. Another hapless venture to Bach—assorted keyboard pieces—followed. This time the abstract dance of the ensemble served as the largely inscrutable visions of a tormented fellow called Vaslav.

The worst, however, was to come—a resurrection of the Richard Strauss ballet *Legend of Joseph,* in which Potiphar's wife (the queenly Judith Jamison) seduces the guileless shepherd boy (spunky Kevin Haigen) to an hour's worth of mood music. Never have I seen so much flailing about to so little purpose. I stuck it out to the end, thus earning the right to skip further install-

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ments on the agenda—Neumeier's musings on Mahler's Third Symphony and the *St. Matthew Passion.*

Babble: First Impressions of the White Man, which drew overflow crowds to the Schönberg Theater, is the collaborative work of two black choreographers, **Fred Holland** and **Ishmael Houston-Jones.** Equal parts dance, theater, and polemic, it suggests that in the confrontation of different races or cultures, each one of us is a self-appointed anthropologist, a benighted investigator.

In its opening segment, a white man in a loose overcoat, hat pulled down, paces on the periphery of a pool of light that illuminates two more drab overcoats hanging from the flies. Pictures that might come from an old *National Geographic*—of tribe members and explorers—flash onto the back wall as a pair of taped voices recites words frontward and backward, the reversals making occasional, accidental, sense.

The observer continues his watch, half hidden in gloom, as Holland and Houston-Jones perform, their voices, on tape, clinically plotting their actions. Their movement escalates from simple positioning to the tender grappling of contact improvisation to violence. At first, the violence seems to come from the outside—from drugs, from random gunshots; then the men don the empty overcoats and, in a stream of blood-red light, try to kill each other. An early comment on the tape, which at first was the casual exchange of two avant-garde performance artists, takes on a lethal irony: "Do you think enough has happened yet?" "What hasn't happened?"

In the third vignette, a rapt woman in street clothes stands on a chair, making deliberate gestures to a man watching intently at her feet. He seems to understand her signs—indeed responds to them ardently—but we cannot decipher a single one. In the fourth episode, a black man takes plaster life masks of two white sunbathers while a black couple, in blackface, one a man masquerading as a woman, calmly drink coffee from an elegant service. In the fifth, the stage is completely darkened and the lights blaze out onto the house, making the audience both performers and the accused. The closing passage is a litany. An assortment of voices recite the names of the dead—figures from entertainment, politics, family—as the entire cast, in somber, shapeless clothes, wanders about the stage, falling, rising, and falling again.

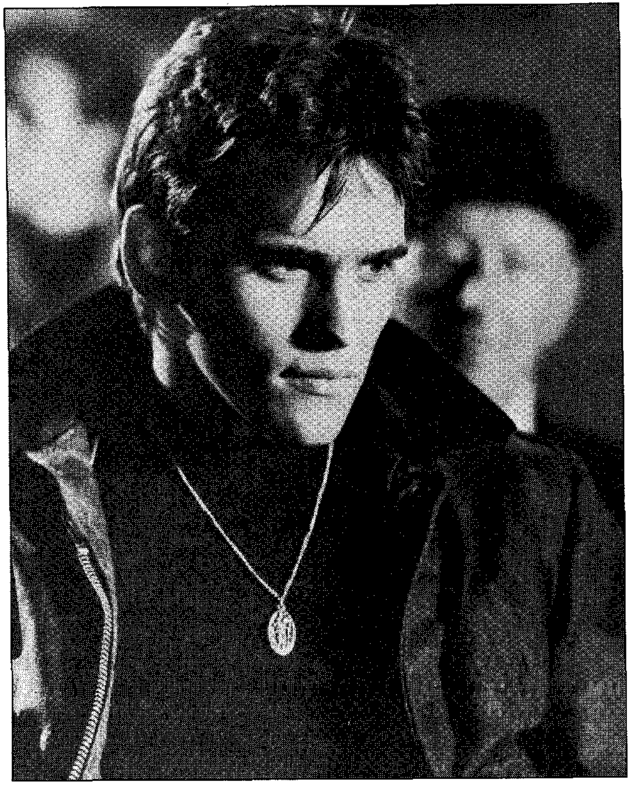
None of these tactics is new, nor is the message. It's the force and clarity of intent and the striking images that give the piece its value. *Babble* is probably not the best work this team will ever make, but it leaves you curious to see what they'll do next. ■

Movies/David Denby

ROMANCE FOR BOYS

"...Coppola has tried for kinetic excitement and passion but come up with a cinematic equivalent of purple prose..."

IN FRANCIS COPPOLA'S **The Outsiders,** based on S. E. Hinton's popular novel, the long-haired working-class youths of Tulsa—greasers—are presented as basically sweet boys who have been orphaned or abandoned by unloving parents. Growing up in a vacuum, they naturally fall into gangs, whose rough fellowship gives them the only affection and loyalty they've ever known. But the greasers can't live in peace; they're locked into a war that they didn't start and don't want—a war against vindictive rich kids in madras shirts and Windbreakers, the Socs (short for Socials), who stagger drunkenly out of their Mustangs and set on the greasers, beating them up badly. In the middle of one of these fights, Johnny (Ralph Macchio), a high-strung greaser, knifes one of the Socs. Johnny and his friend Ponyboy (C. Thomas Howell), who is the film's central character, go on the lam, hiding out in a deserted church in the countryside, where they fill their time by reading from *Gone With the Wind,* staring at sunsets, and reciting bits of Robert Frost. Left alone, they become sensitive, rather literary boys, as genteel as the little scholars who ride the Fifth Avenue bus home from the Lycée Français.



Good-looking hood: *Matt Dillon in* The Outsiders.

Or so Hinton and Coppola would have us believe. Writing *The Outsiders* in 1966, at the age of sixteen, Susie Hinton stumbled onto a highly commercial formula. Bored with girls, she wrote about boys, who had much more volatile lives, but she wrote about them with the fullness of emotion and a fatalistic sense of despair that a seventeen-year-old boy would probably fear to let anyone see. That glum emotionalism turned out to be very popular. Kids all over the country have read *The Outsiders* and apparently have felt that it was *their* story—what kid (even a Soc) hasn't felt like an outsider, a greaser, for at least a while? But along with Hinton's empathy came a certain romanticization; she writes about bad kids who long to be good (which is why teachers and librarians recommend her work). And the movie preserves this wistfulness—indeed, softens it into outright sentimentality. Coppola poses the two outlaws against the sky, letting the breeze ruffle their hair—he turns them into quiveringly sensitive saints. It's not that poor, barely educated kids couldn't love literature and sunsets—of course they could. But they would reach for culture, I think, in ways that showed the effects of growing up poor. They would have a different style from middle-class kids'.

An adult would know this, but Coppola and his screenwriter, Kathleen Knutsen Rowell, have elected to ignore what they know and to hold to the book's naïveté and to its teen-world ardor—a world composed of awesome friendships, quarrels and reconciliations between brothers, legendary rumbles, early death, martyrdom. Coppola extinguishes his own wit and goes completely inside the minds of teenagers just breaking into expressivity; the movie is heartfelt, utterly humorless, and shockingly banal. It's a true kids' movie (thirteen-year-olds should love it). As a tough, older boy, Matt Dillon provides the only moments of pleasure for adults. Dillon, a traditional teen-actor type, with hooded eyes, lovely long lashes, and a pretty snarl, has honed his punk mannerisms into a consistently amusing style. But the younger boys act with complete sincerity, and they sink to the level of the script.

The movie is a frightening failure: One searches in vain for signs of Coppola's greatness. Trying for heroic lyricism, Coppola repeatedly puts the camera under the boys' chins, shooting them against the rolling clouds; he photographs their reflection in pools; he darkens the color palette to a brownish, deep-saturated gloom that is supposed to have an epic, even apocalyptic feeling but that looks merely murky. Much of the movie whizzes by so fast it doesn't quite register: Coppola has tried for kinetic excitement and passion, and what he's come up with is a kind of cinematic equivalent of fast-moving purple prose. It's an overblown, inauthentic movie, and a dull one too.

I CANNOT SAY THAT I WAS LOOKING forward to another Monty Python movie, but now that I've seen one—**Monty Python's The Meaning of Life**—I'm very glad of it. The truth is that the troupe will probably never be quite right for movies. Too many funny fellows (six) perform at once, and they're too mercurial, too insistently goony when they work together to offer the audience the deeper emotional satisfactions it gets from the greatest movie comics. The Marx Brothers, for instance, emerged from Broadway shows, and so when they got to the movies they were willing to submit their anarchic impulses to the demands of a plot. But the Pythons, despite certain vague gestures toward plot in their earlier films, will probably always remain what they started out as—TV skit comics, brilliant in the fierce short run of five minutes but exhausting and impersonal at greater length.

In *The Meaning of Life,* six fish swim-

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ming in a restaurant tank demand to know what existence really means before they vanish down someone's gullet. And so certain grave matters are earnestly explored—birth, education, God, sex, digestion, organs (male), breasts (female), and death. What this means, now that the boys have gotten down to basics, is that their humor is more fervently violent and obscene than ever before. The mutilated bodies alone could stock a museum devoted to the outrages of Gilles de Rais. Question for deep-dish critics: Does Monty Python's penchant for mutilation reflect disgust for the body or rage against a universe that allows such violations? Are they sadists or indignant humanists? Can anyone tell the difference?

The fellows are at their worst, I think, when they're trying to be cinematic. Their ramshackle bouts of surreal physical comedy—a clotted mass of frenzied bodies, debris, mud, and gore—induce feelings of revolt and despair. Terry Jones, the Python who directs, must have the schlockiest visual sense in movie history. As ever, the troupe's truest talents lie in verbal burlesque. They are good, for instance, at taking the genteel outer form of something and filling it with bizarrely inappropriate matter, as when John Cleese, playing an earnest teacher at one of the better boys' schools, huffily tries to hold the attention of his class through a lecture-demonstration on sex. As Cleese demands answers to such remarkable questions as "Vaginal *juices*—name two ways to get them *flowing*," the boys stare idly out the window, as if they were stoically enduring an exposition of the administrative exploits of Tiglathpileser III, lion of ancient Assyria.

This clash of form and substance reaches a climax of sorts in the soon-to-be-notorious French-restaurant scene. In a beautiful establishment, with red damask walls and graciously dressed clientele, an immensely fat diner (Terry Jones) sits down at a table and repeatedly disgorges the contents of his meal onto the floor and onto the lapels of a pompous, prattling French waiter (Cleese). What makes this extremely funny, as well as disgusting, is that the waiter's exquisite manners never falter; he continues to explicate the finer points of cuisses de volaille aux herbes throughout the onslaught. As nausea and hilarity struggle for control of one's throat, one wonders if Monty Python isn't offering a comment on the truly extraordinary number of scenes in recent movies featuring actors shooting their cookies. (Jill Clayburgh asked to work with the boys on this episode, but her presence was not deemed necessary.) The sick-up business has been getting out of hand of late, and this should certainly put a stop to it. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

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THIS FULL-SERVICE SALON SPECIALIZES in hair coloring, and consultations for it are free. For the next few weeks, Monday through Wednesday only, there is a reduction on the prices of services: haircut, usually $20, now $16; permanent, usually $55, now $40; single-process hair coloring, usually $22.50, now $18; double-process hair coloring, usually $35.50, now $28.50; highlighting, usually $55–$75, now 20 percent off; blow-dry styling, usually $15, now $12; manicure, usually $7, now $5; pedicure, usually $17, now $15; full-leg waxing, usually $30, now $25. An appointment is necessary. Checks accepted; no credit cards. *Margrith of Switzerland, 139 East 55th St. (759-6670); Mon.–Wed. 9 a.m.–6 p.m.; through 4/13.*

Fashions

TWO YOUNG DESIGNERS ARE OFFERING some current merchandise in women's small and medium sizes at wholesale prices or below for three days only. Sarah Arizona has hand-loomed clothing from India in a rayon-and-cotton blend, most with tiny defects in the weave: full skirts, to mid-calf or ankle, in black, gray, or navy with Art Deco–style patterns or multicolored pastel ikat border, retail $64, here $30; matching tops with boat necks and short or long sleeves, retail $45, here $20; a rack of assorted samples, including tops, shorts, culottes, beaded or lace-trimmed T-shirts, and more, in small sizes only, here $10–$30; samples of handmade all-cotton sweaters in lovely colors with Chinese lace, retail $100–$110, here $45–$50. Rosemadder has spring-weight mohairs: ponchos with matching scarf in camel or heather blue, retail $110, here $55; raglan-sleeved jackets in camel, heather blue, or gray, retail $90, here $45 (cardigan style, retail $70, here $35); nubbly-tweed jackets, retail $80, here $40; jumpsuits, some woven, retail $120, here $50; plus a rack of assorted samples, here $10–$20. Cash-and-carry only; all sales final. *Sarah Arizona, 37 West 39th St., twelfth floor (221-8407); Wed.–Fri. 10 a.m.–6 p.m.; 3/30–4/1 only.* ■

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, *755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

MARIANAS

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by Jay Jacobs

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A Complete Entertainment Guide for the Week Beginning March 30

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Jean Dielman, 23 Quai du Commerce, 1080 Bruxelles." #2—Mar. 28-29: "Gods of the Plague"; "The American Soldier." Opening Mar. 30: "The Wizard of Babylon."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. "Bad Boys."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Mar. 31: "A Hard Day's Night." Opening Apr. 1: "Urgh! A Music War." **AGEE ROOM**—Thru Mar. 31: "The Decline of Western Civilization." Beg. Apr. 1: "Let It Be."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Hollywood Out-takes." #2—"Personals."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Bad Boys."

9. **ART—8th St. E. of University Pl.** 473-7014. "Tootsie."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Mar. 28: "Jour de Fête"; "Playtime." Mar. 29: "Dressed to Kill"; "Terror by Night." Mar. 30: "The Band Wagon"; "An American in Paris." Apr. 1-2: "Among the Living."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Mar. 31: "Lovesick"; "The Great Santini."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Mar. 28-29: "Dial M for Murder"; "Lifeboat." Mar. 30-31: "The Fountainhead"; "Siddhartha." Apr. 1-2: "Zardoz"; "Excalibur." Apr. 3: "Fritz the Cat"; "Heavy Traffic."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Sophie's Choice." #2—"The Black Stallion Returns."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru Mar. 31: "The Stationmaster's Wife." Beg. Apr. 1: "Tender Mercies." #2—Thru Mar. 30: "Frances." Opening Mar. 31: "Monty Python's The Meaning of Life." #3—"The Year of Living Dangerously." #4—Thru Mar. 30: "Coup de Torchon." Opening Mar. 31: "Monty Python's The Meaning of Life."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "The Verdict."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "The Outsiders."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "High Road to China."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "The King of Comedy."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Tootsie." #2—"Sophie's Choice." #3—"Bad Boys."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Bad Boys." #2—Thru Mar. 31: "High Road to China."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Raiders of the Lost Ark."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Max Dugan Returns." #2—"The Outsiders." #3—"The Entity." #4—"Time Walker." #5—"Caligula." #6—"The Verdict."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Spring Break." #2—582-5070. "The Lords of Discipline."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "48 Hrs."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T., the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"The Black Stallion Returns." #2—975-8369. "The King of Comedy."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru Mar. 28: "48 Hrs." Beg. Mar. 29: "Eagle Shadow." **EMBASSY 3**—"Vigilante." **EMBASSY 4**—"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Mar. 28: "Lenny"; "All That Jazz." Mar. 29-30: "Red River"; "Shane." Mar. 31-Apr. 2: "Gallipoli"; "Breaker Morant." Apr. 3: "The Robe"; "Dimitrious and the Gladiators." #2—Mar. 28-29: "Bad"; "Desperate Living." Mar. 30-31: "Pink Floyd The Wall"; "Pink Floyd: A Musical Explosion." Apr. 1-2: "Prince of the City"; "Fort Apache, the Bronx." Apr. 3: "1900."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Mar. 30: "Ten to Midnight." Opening Mar. 31: "Monty Python's The Meaning of Life." #2—"The Sword in the Stone."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Joy Sticks."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Mar. 31: "Parsifal." Beg. Apr. 1: "Tender Mercies."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Starstruck."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Private Life."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "High Road to China."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Mar. 31: New Directors/New Films. (For more info, please see listings under "Museums and Societies.") Opening Apr. 1: "Man, Woman and Child."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Max Dugan Returns."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Britannia Hospital."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "The Gift."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "The Killing of Angel Street."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Year of Living Dangerously." #2—"Sophie's Choice."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The King of Comedy." **CORONET**—"Baby, It's You."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Next Year If All Goes Well."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Local Hero." **CINEMA II**—753-0774. "Betrayal."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Mar. 30: "Lovesick." Opening Mar. 31: "Monty Python's The Meaning of Life." #2—832-2720. "The Black Stallion Returns."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Outsiders."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Tootsie." #2—"Bad Boys."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Say Amen, Somebody."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Tender Mercies."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "The Verdict."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Mar. 31: "The Sword in the Stone." Beg. Apr. 1: "E.T., the Extra-Terrestrial."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Raiders of the Lost Ark." #2—427-1332. "Spring Break."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Bad Boys."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru Mar. 31: "High Road to China." #2—"The Black Stallion Returns."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"La Nuit de Varennes." #2—"Success." #3—"The Night of the Shooting Stars."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Mar. 31: "The Discreet Charm of the Bourgeoisie"; "Viridiana." Beg. Apr. 1: "The Exterminating Angel"; "Diary of a Chambermaid (1946)." #2—"Diva."

89. REGENCY—B'way nr. 67th St. 724-3700. Mar. 28: "They Shall Have Music"; "The Competition." Mar. 29-30: "The Beggar's Opera"; "The Three Penny Opera." Mar. 31-Apr. 2: "Deep in My Heart"; "The Student Prince." Apr. 3: "Don Quixote"; "Recital by Tito Schipa"; "Song of Freedom."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Choice of Arms." #2—"Lianna."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Tootsie." #2—"Bad Boys." #3—"High Road to China." #4—"The Year of Living Dangerously."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"The Verdict." #2—"The Outsiders."

95. THALIA—95th St. W. of B'way. 222-3370. Mar. 28: "The Playboy of the Western World"; "Here Are Ladies." Mar. 29: "A Piece of Pleasure"; "This Man Must Die." Mar. 30: "Desperate"; "Desert Fury." Mar. 31: "Arthur"; "Foul Play." Apr. 1-2: "Citizen Kane"; "Falstaff (Chimes at Midnight)." Apr. 3: "Nights of Cabiria"; "The White Sheik."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Mar. 28: "Fat City"; "The Asphalt Jungle." Mar. 29: "Lenny"; "The Loved One." Mar. 30: "The Fire Within"; "The Lovers." Mar. 31: "Red Beard." Apr. 1: "Alice in the Cities"; "The Wrong Movie." Apr. 2: "The Last Metro"; "Stravinsky." Apr. 3: "Animal Crackers"; "Horse Feathers."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—Thru Mar. 30: "Victor/Victoria"; "My Favorite Year." Opening Apr. 31: "Monty Python's The Meaning of Life." #2—"The Black Stallion Returns." #3—Thru Mar. 30: "Ten to Midnight." Opening Apr. 31: "Monty Python's The Meaning of Life." #4—"The Sword in the Stone."

99. ALPINE—Dyckman St. at B'way. 567-3587. "Menudo." Beg. Apr. 1: "Ten to Midnight."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore). Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth" (1974) by Graeme Ferguson and Roman Kroiter, "Living Planet"; 7:30 p.m.: "To Fly", "Man Belongs to Earth"; Fri. only, 4:30 p.m.: "To Fly", "Living Planet." Black Independent Filmmakers Festival (Main Auditorium, free after sug. contrib. to Museum—$3, children $1). Mar. 30, 7 p.m.: Black Independent Filmmakers Festival. "Blood Ah Go Run" (1982) by Menelik Shabazz, "Death of a Prophet" (1981) by Woodie King, "Illusions" (1982) by Julie Dash.

BEACON THEATER—B'way nr. 74th St. 874-1717. Adm. $5. Thru April 3, 8 p.m.: "Giant" (1956) by George Stevens, with James Dean, Elizabeth Taylor, Rock Hudson.

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Adm. by don. Apr. 1-2, 9 p.m.: "One of the Missing", based on a Civil War short story by Ambrose Bierce.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Mar. 30, 12:30, 3:15, 6, 8:45 p.m.: "Beau-Pere" (1981) by Bertrand Blier. In French, Eng. subtitles.

INTERNATIONAL CLAY FILM FESTIVAL—Greenwich House, 27 Barrow St. 242-4106. Adm. $5. Mar. 31, 7:15 p.m.: "De Terre et Flammes" (1951), "Picasso the Sculptor" (1951), "Clay Artists" (1976), "Yu-Me" (1973), "Miro at St. Paul de Vence" (1964).

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. $1 for children 12 and under. Films For and About Children. Mar. 30, 7:30 p.m.: "A Pebble by the Wayside" (1960) by Seiji Hisamatsu. In Japanese, Eng. subtitles. Apr. 1, 7:30 p.m.: "My Second Brother" (1959) by Shohei Imamura. In Japanese, Eng. subtitles.

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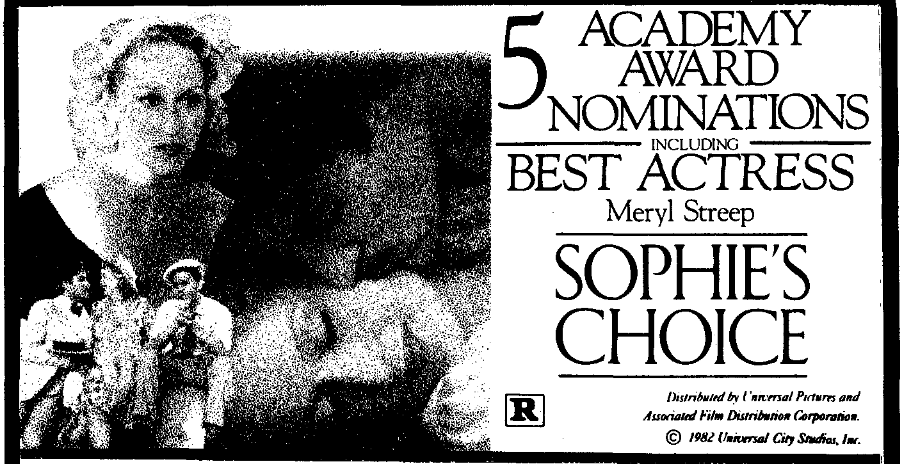
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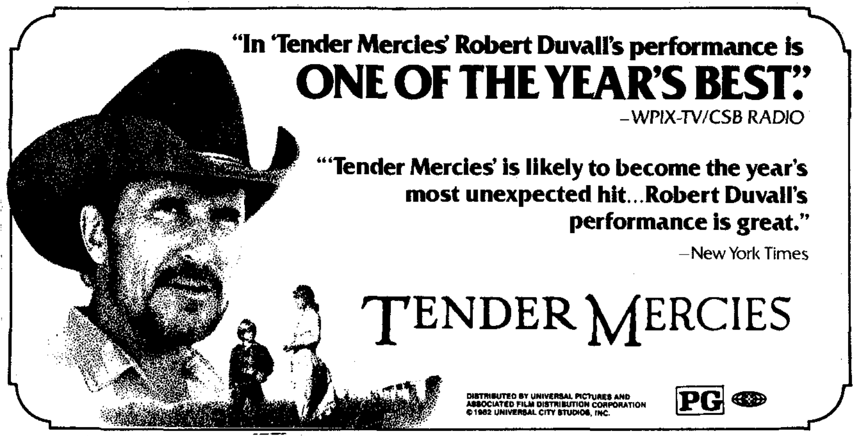
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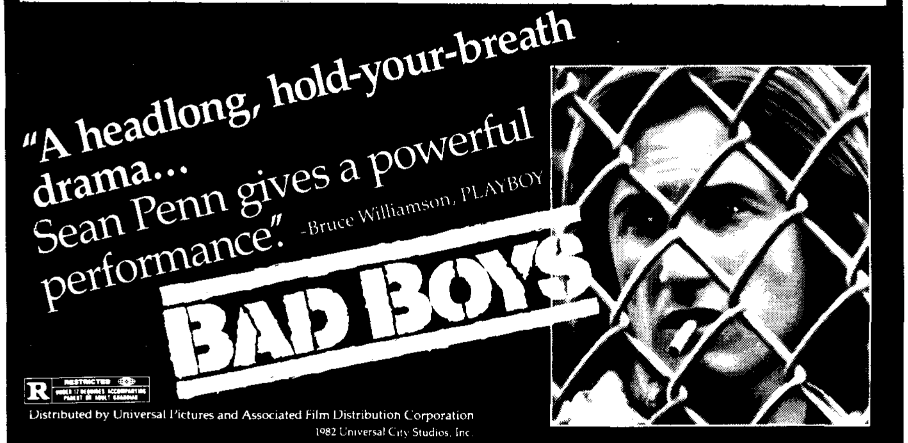
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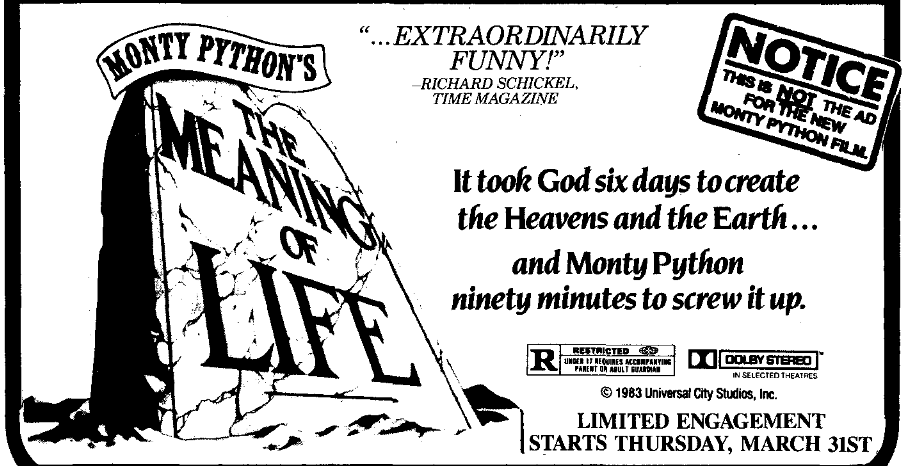
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THE KITCHEN—484 Broome St. 925-3615. Adm. $3.50; members $2. Thru Mar. 31, Daily 2 p.m.: Highlights from Video Roma, including "Atlantis" (1981), "The Myth of the World-Shell" (1981) by Andras Ranjnai, Magyar Televizio, "22 September" (1982) by Gottlieb Renz, Tamara Cybulski, Bettina Nes; 3 p.m.: First Runs by new video artists; 4 p.m.: "Social Studies I & II" (1983), "Cuban Outtakes" (1980) by Lyn Blumenthal; 5 p.m.: "Mythical and Ironical Songs & Stories: Man/Nature" by Michel Auder. Mar. 27, 8:30 p.m.: "Normalsatz—The Basis of Make-Up I" (1978-81) by Heinz Emigholz, with Sheila McLaughlin, Hannes Hatje.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Free with museum adm. Daily (Tues.-Thurs.), 2 p.m.: "Upon This Rock" (1970) by Harry Rasky. On St. Peter's Church in Rome, with Ralph Richardson, Orson Welles. In conjunction with the exhibition, "The Vatican Collections: The Papacy and Art." Films on Sculpture. Mar. 29, 1 p.m.: "Looking at Sculpture" (1950), "Ancient Grecian Images" (1953) by Claude Renoir, "Etruscan Tombs of Volterra" (1968) by Carlo Ragghianti, "French Romanesque Art" (1962) by Edouard Logereau. Mar. 30, 1 p.m.: "Auguste Rodin" (1973) by Colin Clark, "Five British Sculptors Work and Talk" (1963) by Warren Forma. Mar. 31, 1 p.m.: Films on Alexander Calder. Apr. 1, 1 p.m.: "Isamu Noguchi" (1980) by Bruce W. Bassett.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Sug. contrib. $3, members $2. Fassbinder TV Films. Mar. 29-Apr. 1, 5:15, 7:15 p.m.: "Martha" (1973) with Margit Carstensen.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. What's Happening? Film Series. Mar. 29, 6 p.m.: "Being a Joines: A Life in the Bushy Mountains" (1980) by Tom Davenport, Joyce Joines Newman, Daniel W. Patterson, Allen Tullos. Recent Video Documentaries (run continuously during museum hours). Mar. 29: "In Motion: Amiri Baraka" (1982) by St. Clair Bourne. Mar. 31: "The Ends of the Earth: Plaquemines Parish" (1982) by Andrew Kolker, Louis Alvarez. Rediscovering French Film—Part II. Mar. 28, 2:30 p.m.: "Ames d'Enfants" (silent, 1928) by Marie Epstein, Jean Benôit-Lévy. French titles. Mar. 29, 2:30 p.m.: "Maldone" (silent, 1928) by Jean Gremillon. French titles. Mar. 31, 2:30 p.m.: "Poil de Carotte" (silent, 1925) by Julien Duvivier. French titles; 6 p.m.: "Poil de Carotte" (1932) by Duvivier. In French. Apr. 1, 11:15 a.m.: "Les Vampires" (silent, 1916) by Louis Feuillade. French titles, piano accompaniment. Ten episodes, about 7 hrs., two intermissions. Apr. 2, 2:30 p.m.: "The Lumière Approach" (silent). Prepared by Franz Schmitt, Chef de la Service des Archives du Film, Centre National de la Cinématographie, France; 5 p.m.: "Poil de Carotte" (1925), "Poil de Carotte" (1932). Apr. 3, 2:30 p.m.: "Méliès and His Contemporaries" (silent); 5 p.m.: "The Beginnings of Color, Sound and Animated Film" (silent). Both prepared by Schmitt.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Mar. 29-30, 8 p.m.: "Some Like It Hot" (1959) by Billy Wilder, with Marilyn Monroe, Jack Lemmon. Mar. 31, 7:30 p.m.: "Gertrud" (1964) by Carl Theodor Dreyer. In Danish, Eng. subtitles; 8 p.m.: "Hester Street" (1975) by Joan Mickline Silver, with Carol Kane. Apr. 1, 7:45, 10 p.m.: "New York, New York" (1977) by Martin Scorsese, with Robert De Niro, Liza Minelli; 7:30 p.m.: "La Chienne" (1931) by Jean Renoir. Apr. 2, 8, 10 p.m.: "Days of Heaven" (1978) by Terrence Malick. Apr. 3, 5, 9:30 p.m.: "Smiles of a Summer Night" (1955) by Ingmar Bergman; 7:30 p.m.: "The Seventh Seal" (1956) by Bergman.

NEW DIRECTORS/NEW FILMS—57th St. Playhouse, W. of Ave. Americas. 877-1800 ext. 489. Adm. $4; students, senior citizens, Film Society of Lincoln Center & Museum of Modern Art members $3.50, in advance only. Tickets available, advance sale, at the Museum, 18 W. 54th St., and day of performance at the 57th St. Playhouse. Mar. 28, 6 p.m.: "Half a Life" by Romain Goupil. In French, Eng. subtitles; 8:30 p.m.: "Jom" by Ababcar Samb Makharam. In Senegalese, Eng. subtitles. Mar. 29, 6 p.m.: "Jom"; 8:30 p.m.: "Rat Trap" by Adoor Gopalakrishnan. In Indian, Eng. subtitles. Mar. 30, 6 p.m.: "The Mission" by Parviz Sayyad. In Persian, Eng. subtitles; 8:30 p.m.: "A Marriage" by Sandy Tung. Mar. 31, 6 p.m.: "A Marriage"; 8:30 p.m.: "The Mission."

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. Mar. 29, 12 noon: "Secret Agent" (1936) by Alfred Hitchcock; 2:30 p.m.: "Healing" (1977) by Pierre Lasny. Mar. 31, 12 noon: "An Army Camp", a documentary visit with the People's Liberation Army of China.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. The New Greek Cinema. Mar. 29-30, 6 p.m.: "Electra" (1962) by M. Cacoyannis; 8 p.m.: "Soldier's Girl" (1971) by Alexis Damianow; 10 p.m.: "On the Road to Lamore" (1979) by Dimitris Mavrikios. Mar. 31, 6 p.m.: "Young Aphrodites" (1963) by N. Koundouros; 8 p.m.: "Soldier's Girl"; 10 p.m.: "On the Road to Lamore." Apr. 1, 6 p.m.: "Young Aphrodites"; 8 p.m.: Soldier's Girl"; 10 p.m.: "The Hunters" (1977) by T. Angelopoulos. Apr. 2-3, 6 p.m.: "Prometheus Second Person, Singular" (1975) by Costas Ferris; 8 p.m.: "Soldier's Girl"; 10 p.m.: "The Hunters." Free Public Service Program (Fri.-Sun., 2 p.m.): "Acid Rain: Requiem or Recovery", "Acid From Heaven", "If You Love This Planet." Documentary films recently branded as "propaganda" by the U.S. Justice Dept.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Biennial Films. Daily. 1:15 p.m.: "Gawrsh I didn't Know You Was a Lady" (1982) by Sandy Moore, "Racing", "Chess", "Bridge Film", "Typewriting (Pertaining to Stefan Brecht), "Golf Film" (1981-82 by Stuart Sherman, "Drawing Houses" (1982) by David Haxton, "Episodes from the Secret Life" (1982) by Barry Gerson; 3:15 p.m.: "Swiss Army Knife with Rats and Pigeons" (1981) by Robert Breer, "America Is Waiting" (1981) by Bruce Conner, "Visibility: Moderate" (1981) by Vivienne Dick. Biennial Videotapes. Daily beginning at 11:30 a.m.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Bad Boys." #2—"Spring Break." #3—"The Sword in the Stone."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Bad Boys."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Bad Boys." #2—"The Outsiders."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Mar. 31: "The Black Stallion Returns." #2—Thru Mar. 31: "Gandhi."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"The Black Stallion Returns." #2—"High Road to China."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"The Outsiders." #2—"Bad Boys." #3—"High Road to China." #4—"Max Dugan Returns."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. "Bad Boys."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Gandhi." #2—"High Road to China."

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—"Gandhi." #2—"Vigilante." #3—"Raiders of the Lost Ark." #4—"48 Hrs."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Gandhi."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"The Black Stallion Returns." #2—"Spring Break." #3—Tent.: "The Sword in the Stone."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—Thru Mar. 31: "Tootsie." Beg. Apr. 1: "Eagle Shadow." #2—Thru Mar. 31: "One Armed Executioner." #3—"The Outsiders." #4—Thru Mar. 31: "The Black Stallion Returns." Beg. Apr. 1: "The King of Comedy."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—Thru Mar. 31: "The Sword in the Stone." Beg. Mar. 1: "E.T., the Extra-Terrestrial." #2—"High Road to China." #3—"Max Dugan Returns."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Bad Boys." #2—"The Outsiders." #3—"The Black Stallion Returns." #4—"Max Dugan Returns." #5—Thru Mar. 31: "Ten to Midnight." Beg. Apr. 1: "E.T., the Extra-Terrestrial."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Spring Break." #2—"Vigilante."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"The Outsiders." #2—Thru Mar. 31: "Ten to Midnight." Beg. Apr. 1: "The King of Comedy."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "Bad Boys."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Gandhi." #2—"Tootsie."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Max Dugan Returns." #2—"The Black Stallion Returns." #3—Thru Mar. 31: "Sophie's Choice." Beg. Apr. 1: "E.T., the Extra-Terrestrial." #4—"The Sword in the Stone."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "High Road to China."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Spring Break." #2—"Max Dugan Returns." #3—"Bad Boys." #4—Thru Mar. 31: "High Road to China." Beg. Apr. 1: "E.T., the Extra-Terrestrial."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"High Road to China." #2—"The Verdict."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Tent.: "The Black Stallion Returns." #2—Tent.: "Ten to Midnight." #3—"Bad Boys."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Tent.: "The Outsiders." #2—Tent.: "The Black Stallion Returns."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton.** 624-3591 "Bad Boys."

216. **DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave.** 622-8143. Thru Mar. 29: "Ten to Midnight"; "Scared to Death." Beg. Mar. 30: "Eagle Shadow"; "Karate Killers."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "Bad Boys."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Gandhi." #2—"Tootsie."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. Thru Mar. 31: "High Road to China." **SOUTH—**"The Black Stallion Returns."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Mar. 31: "Ten to Midnight"; "Night of the Bloody Apes." Beg. Apr. 1: "Eagle Shadow"; "Vice Squad."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "Gandhi."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Mar. 31: "Daughters"; "Marry Me, Marry Me." Beg. Apr. 1: "The Verdict."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Max Dugan Returns."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"The Black Stallion Returns." #2—"The Outsiders." #3—Thru Mar. 31: "The Sword in the Stone." Beg. Apr. 1: "The King of Comedy." #4—"Tootsie."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Mar. 29: "Best Friends." Beg. Mar. 30: "The Dark Crystal."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—"Spring Break." #2—"Gandhi."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"High Road to China." #2—"Spring Break." #3—"Bad Boys."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Spring Break." #2—"The Sword in the Stone."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. "Bad Boys."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Tootsie." #2—"Max Dugan Returns."

304. **NEW DORP—LANE—** 351-2110. "Gandhi."

305. **NEW DORP—RAE—** 979-0444. #1—"High Road to China." #2—"The Outsiders."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—Thru Mar. 31: "The Sword in the Stone." Beg. Apr. 1: "The King of Comedy." #2—"Bad Boys."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"High Road to China." #2—Thru Mar. 31: "Sophie's Choice." Beg. Apr. 1: "E.T., the Extra-Terrestrial."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "The Black Stallion Returns."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Max Dugan Returns." #2—"Bad Boys." #3—"Spring Break." #4—"High Road to China."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"High Road to China." #2—"Tootsie."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"The Outsiders." #2—"Bad Boys." #3—Thru Mar. 31: "Sophie's Choice." Beg. Apr. 1: "E.T., the Extra-Terrestrial." #4—Thru Mar. 31: "The Sword in the Stone." Beg. Apr. 1: "The King of Comedy."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Mar. 31: "Concrete Jungle." Beg. Apr. 1: "Cinderella."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Gandhi." #2—"Spring Break."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru Mar. 31: "Spring Break." #2—Thru Mar. 31: "Raiders of the Lost Ark."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—Thru Mar. 31: "Spring Break." Beg. Apr. 1: "Eagle Shadow." #2—Thru Mar. 31: "Ten to Midnight." Beg. Mar. 1: "The King of Comedy." #3—Thru Mar. 31: "One Armed Executioner."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"The Outsiders." #2—"Tootsie." #3—Thru Mar. 31: "High Road to China."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Max Dugan Returns." #2—"Gandhi." #3—"The Black Stallion Returns." #4—Thru Mar. 31: "The Sword in the Stone." Beg. Apr. 1: "E.T., the Extra-Terrestrial."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. Tent.: "Sophie's Choice."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Tent.: "Raiders of the Lost Ark."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. #1—Thru Mar. 31: "Table for Five." Beg. Apr. 1: "The King of Comedy." #2—"The Sword in the Stone."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Max Dugan Returns." #2—Thru Mar. 31: "Sophie's Choice." Beg. Apr. 1: "E.T., the Extra-Terrestrial."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Tootsie."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Bad Boys." #2—"The Outsiders." #3—"The Black Stallion Returns." #4—"High Road to China."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"The Outsiders." #2—Thru Mar. 31: "The Sword in the Stone." Beg. Apr. 1: "The King of Comedy." #3—"Max Dugan Returns." #4—"Bad Boys." #5—Thru Mar. 31: "Sophie's Choice." Beg. Apr. 1: "E.T., the Extra-Terrestrial."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Gandhi." #2—"The Black Stallion Returns."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "Max Dugan Returns."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Gandhi." #2—"The Sword in the Stone." #3—"Spring Break."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. "Bad Boys."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"The Outsiders." #2—"The Black Stallion Returns." #3—"Max Dugan Returns."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Mar. 31 (tent.): "Ten to Midnight." Beg. Apr. 1: "The Verdict."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. "Spring Break."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Tent.: "Raiders of The Lost Ark."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Bad Boys." #2—"High Road to China."

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There's the right one.
And there's the one
you never forget.

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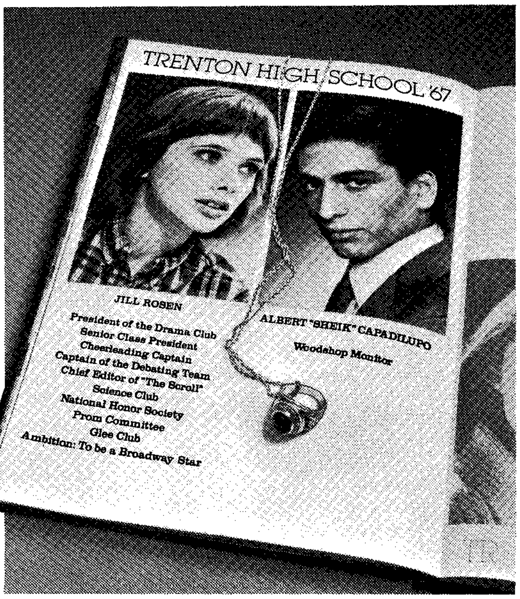

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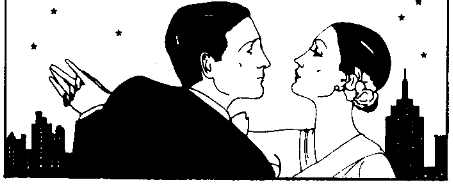

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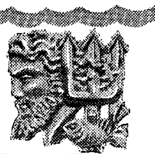

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442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Tent.: "Vigilante"; "Escape From New York."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Tent.: "The Black Stallion Returns." #2—Tent.: "Gandhi."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Spring Break." #2

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"The Black Stallion Returns." #2—Thru Mar. 31: "Gandhi."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Program unavailable.

453. **WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St.** 429-2929. Thru Mar. 31: "Ten to Midnight." Beg. Apr. 1: "E.T., The Extra-Terrestrial."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. "Tootsie."

501. **BALDWIN—RKO—** 223-9230. "Gandhi."

502. **BELLEROSE—RKO—** 775-1351. Thru Mar. 29: "Best Friends." Beg. Mar. 30: "The Dark Crystal."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Mar. 31: "Lovesick." Beg. Apr. 1: "Time Stands Still."

511. **EAST MEADOW—FLICK—** 794-8008. #1—Thru Mar. 31: "The Verdict." Beg. Apr. 1: "The King of Comedy." #2—"The Sword in the Stone."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Max Dugan Returns." #2—"Bad Boys." #3—"High Road to China." #4—"The Outsiders."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Mar. 31: "The Year of Living Dangerously." Beg. Apr. 1: "The Verdict." #2—Thru Mar. 31: "Ten to Midnight." Beg. Apr. 1: "The Lords of Discipline."

516. **FARMINGDALE—RKO—** 249-0122. Thru Mar. 31: "Raiders of the Lost Ark."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. Thru Mar. 31: "The Sword in the Stone." Beg. Apr. 1: "The King of Comedy."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Max Dugan Returns." #2—"The Black Stallion Returns."

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—"Max Dugan Returns.

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "Tootsie."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"Tender Mercies." #2—"Max Dugan Returns." #3—"The Black Stallion Returns."

524. **HEWLETT—RKO—** 791-6768. Thru Mar. 29: "Best Friends." Beg. Mar. 30: "The Dark Crystal."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"The Sword in the Stone." #2—"Spring Break."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Bad Boys." **SOUTH**—"The King of Comedy."

529. **LAWRENCE—RKO—** 371-0203. #1—"Tootsie." #2—Thru Mar. 31: "High Road to China." #3—"The Sword in the Stone."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—"Spring Break." #2—Thru Mar. 31: "Raiders of the Lost Ark." Beg. Apr. 1 (tent.): "E.T., the Extra-Terrestrial."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Tender Mercies." #2—"Gandhi." #3—"Tootsie." #4—"48 Hrs."

532. **LONG BEACH—LIDO—** 432-0056. Thru Mar. 31: "Spring Fever." Beg. Apr. 1: "Joy Sticks."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Bad Boys." #2—"The Black Stallion Returns." #3—Thru Mar. 31: "Ten to Midnight." Beg. Apr. 1: "E.T., the Extra-Terrestrial." #4—"Spring Break."

534. **LYNBROOK—STUDIO ONE—** 599-1444. Tent.: "The Year of Living Dangerously."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Mar. 31: "The Year of Living Dangerously." Beg. Apr. 1: "The Verdict." #2—Thru Mar. 31: "Raiders of the Lost Ark." Beg. Apr. 1 (tent.): "Table for Five."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"High Road to China." #2—"Bad Boys." #3—Thru Mar. 31: "The Stationmaster's Wife." Beg. Apr. 1: "The King of Comedy."

537. **MANHASSET—RKO CINEMA—** 627-1300. "The Outsiders."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Gandhi."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"The Sword in the Stone." #2—"The Outsiders." #3—"Tootsie." #4—"The Black Stallion Returns." #5—Thru Mar. 31: "The Verdict." Beg. Apr. 1: "The King of Comedy." #6—"High Road to China." #7—"Max Dugan Returns."

542. **MERRICK—GABLES—** 546-0734. Thru Mar. 31: "Ten to Midnight." Beg. Apr. 1 (tent.): "The Verdict."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Gandhi."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "The Outsiders."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Tent.: "The Year of Living Dangerously."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Mar. 31: "Raiders of the Lost Ark." Beg. Apr. 1: "The Verdict."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—"Raiders of the Lost Ark." #2—Thru Mar. 31: "Vigilante." Beg. Apr. 1: "The Verdict."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Tootsie." #2—"Spring Break."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru Mar. 29: "Best Friends." Beg. Mar. 30: "The Dark Crystal."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"The Outsiders." #2—"Max Dugan Returns."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"The Sword in the Stone." #2—"Sophie's Choice." #3—"Spring Break."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. "Raiders of the Lost Ark."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "The Outsiders."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Max Dugan Returns." #2—Thru Mar. 31: "The Verdict." Beg. Apr. 1: "The King of Comedy."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Gandhi." #2—"Tootsie."

561. **SYOSSET—SYOSSET—** 921-5810. Thru Mar. 30: "Sophie's Choice." Beg. Mar. 31: "Monty Python's The Meaning of Life."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "The Black Stallion Returns."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. "Gandhi."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Tender Mercies." #2—"The King of Comedy." #3—Thru Mar. 30: "Ten to Midnight." Beg. Mar. 31: "Monty Python's The Meaning of Life." #4—"Spring Break." #5—"The Outsiders." #6—"The Black Stallion Returns." #7—"Bad Boys." #8—"Tootsie." #9—"Max Dugan Returns." #10—"48 Hrs." #11—"High Road to China."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru Mar. 31: "Spring Break." #2—Thru Mar. 31: "Raiders of the Lost Ark."

571. **WANTAGH—RKO—** 781-6969. "Bad Boys."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Bad Boys." #2—Thru Mar. 31: "Ten to Midnight." Beg. Apr. 1: "E.T., the Extra-Terrestrial." #3—"Spring Break."

574. **WESTBURY—WESTBURY—** 333-1911. #1—"The Year of Living Dangerously." #2—"Raiders of the Lost Ark."

Suffolk County

600. **AMITYVILLE—RKO—** 264-7789. #1—"The Outsiders." #2—"Spring Break."

601. **BABYLON—BABYLON—** 669-3399. "Bad Boys."

602. **BABYLON—RKO—** 669-0700. #1—"Tootsie." #2—Thru Mar. 31: "Vigilante." Beg. Apr. 1: "The King of Comedy."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"The Outsiders." #2—"The Black Stallion Returns."

604. **BAY SHORE—CINEMA—** 665-1722. Thru Mar. 30: "Ten to Midnight." Beg. Mar. 31: "Monty Python's The Meaning of Life."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Gandhi." #2—"High Road to China."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. "The Black Stallion Returns."

612. **CENTER MORICHES—CENTER—** 878-2100. "The Sword in the Stone."

613. **CENTEREACH—CENTEREACH—** 588-0088. "The Sword in the Stone."

616. **COMMACK—MAYFAIR—** 543-0707. "The Black Stallion Returns."

617. **COMMACK—RKO—** 499-4545. #1—"Tootsie." #2—Thru Mar. 31: "Ten to Midnight." Beg. Apr. 1: "The King of Comedy."

619. **CORAM—CORAM—** 698-7200. Tent.: "The Outsiders."

621. **CORAM—PINE—** 698-6442. #1—"The Black Stallion Returns." #2—"The Sword in the Stone."

622. **DEER PARK—DEER PARK—** 667-2440. "Spring Break."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—Thru Mar. 31: "High Road to China." Beg. Apr. 1: "Max Dugan Returns." #2—"Gandhi." #3—Thru Mar. 31: "Bad Boys." Beg. Apr. 1: "The King of Comedy." #4—"Spring Break." #5—Thru Mar. 30: "Diva." Beg. Mar. 31: "Monty Python's The Meaning of Life."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Gandhi."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "The King of Comedy."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"High Road to China." #2—"48 Hrs."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru Mar. 31: "Ten to Midnight." Beg. Apr. 1: "E.T., the Extra-Terrestrial." #2—"The Black Stallion Returns."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "Max Dugan Returns."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—Thru Mar. 31: "The Sword in the Stone." Beg. Apr. 1: "The King of Comedy." #2—"Gandhi." #3—"Tootsie." #4—"The Black Stallion Returns."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. Thru Mar. 31: "High Road to China."

634. **HUNTINGTON—RKO YORK—** 421-3911. "Bad Boys."

635. **ISLIP—ISLIP—** 581-5200. #1—"Spring Break." #2—Thru Mar. 31: "Tootsie." #3—"The Outsiders."

636. **KINGS PARK—KINGS PARK—** 269-4422. Tent.: "Spring Break."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "The Black Stallion Returns."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Mar. 31: "Raiders of the Lost Ark."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Mar. 31: "Raiders of the Lost Ark." Beg. Apr. 1: "The Verdict."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Mar. 31: "Raiders of the Lost Ark." #2—"Tootsie." #3—Thru Mar. 31: "Sophie's Choice."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "High Road to China." **OUTDOOR**—"Spring Break"; "Things Are Tough All Over."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"Max Dugan Returns." #2—"The Sword in the Stone."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Mar. 31: "The Year of Living Dangerously." Beg. Mar. 1: "The Verdict."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Mar. 31: "Joy Sticks." Beg. Apr. 1: "The Verdict."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"High Road to China." #2—"Max Dugan Returns." #3—"Gandhi."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Tootsie." #2—"Bad Boys."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "The Outsiders." **OUTDOOR**—Thru Mar. 31: "Joy Sticks"; "Private Lessons." Beg. Apr. 1: "Spring Break"; "The Hollywood Knights."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—Thru Mar. 31: "Spring Break." Beg. Apr. 1: "The King of Comedy." #2—"The Sword in the Stone."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "High Road to China." **CINEMA WEST**—"Bad Boys."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Mar. 29: "Best Friends." Beg. Mar. 30: "The Dark Crystal."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Mar. 31: "Ten to Midnight."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Mar. 25-27: "Josepha." Apr. 1-3 "Time Stands Still."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—"The Black Stallion Returns." #2—Thru Mar. 31: "Ten to Midnight." #3—Thru Mar. 31: "Raiders of the Lost Ark."

659. **SHIRLEY—DRIVE-IN—** 281-5444. #1—Thru Mar. 10: "One Dark Night." #2—"Vigilante."

660. **SHIRLEY TWIN—** 281-4466 #1—"The Black Stallion Returns." #2—Thru Mar. 31: "Raiders of the Lost Ark." Beg. Apr. 1 (tent.): "E.T., the Extra-Terrestrial."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Bad Boys."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Mar. 31: "Max Dugan Returns." Beg. Apr. 1: "High Road to China." #2—Thru Mar. 31: "The Outsiders." Beg. Apr. 1: "Bad Boys."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Gandhi." #2—"Tootsie." #3—"48 Hrs."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Mar. 31: "Joy Sticks." Beg. Apr. 1: "The Verdict." #2—"Raiders of the Lost Ark."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Mar. 31: "Raiders of the Lost Ark." Beg. Apr. 1: "Spring Break."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Mar. 31: "The Black Stallion Returns." Beg. Apr. 1 (tent.): "The Outsiders."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. "High Road to China."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Gandhi."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"The Outsiders." #2—"Max Dugan Returns." #3—Thru Mar. 31: "The Sword in the Stone." Beg. Apr. 1: "E.T., the Extra-Terrestrial."

703. **CROSS RIVER—CINEMA—** 763-8811. Thru Mar. 31: "Le Beau Mariage." Beg. Apr. 1: "The Verdict."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"Bad Boys." #2—"The Sword in the Stone."

706. **HARRISON—CINEMA HARRISON—** 835-2668. Program unavailable.

707. **HARTSDALE—CINEMA—** 428-2200. #1—"48 Hrs." #2—"Gandhi." #3—"Tootsie." #4—"The Outsiders."

708. **LARCHMONT—PLAYHOUSE—** 834-3001. "Tender Mercies."

709. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"The Black Stallion Returns." #2—"High Road to China." #3—"Bad Boys." #4—"The Outsiders."

710. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"The Outsiders." #2—Thru Mar. 31: "Tootsie." Beg. Apr. 1 (tent.): "E.T., the Extra-Terrestrial."

711. **MOUNT VERNON—PARKWAY—** 664-3311. "Spring Break."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Gandhi." #2—"Spring Break."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—Thru Mar. 31: "High Road to China." #2—"Bad Boys." #3—Thru Mar. 31: "The Outsiders." Beg. Apr. 1: "The King of Comedy." #4—Thru Mar. 31: "Ten to Midnight." #5—"Max Dugan Returns."

715. **NEW ROCHELLE—TOWN—** 632-4000. "The Black Stallion Returns."

716. **OSSINING—ARCADIAN—** 941-5200. #1—Thru Mar. 31: "High Road to China." #2—"Max Dugan Returns."

717. **PEEKSKILL—BEACH—** 737-6262. #1—Thru Mar. 31: "The Black Stallion Returns." #2—Thru Mar. 31: "The Outsiders." #3—Thru Mar. 31: "Tootsie." #4—Thru Mar. 31: "Max Dugan Returns."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Gandhi." #2—"High Road to China." #3—"Spring Break." #4—Thru Mar. 31: "48 Hrs." Beg. Apr. 1: "The King of Comedy."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Mar. 31: "Raiders of the Lost Ark."

721. **PLEASANTVILLE—ROME—** 769-0720. "Joy Sticks."

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722. RYE—RYE RIDGE— 939-8177. #1—"Spring Break." #2—"The Sword in the Stone."

723. SCARSDALE—FINE ARTS— 723-6699. "Tender Mercies."

724. SCARSDALE—PLAZA— 725-0078. Thru Mar. 31: "Lovesick." Beg Apr. 1: "The Verdict."

726. WHITE PLAINS—COLONY— 948-8828. "Spring Break."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"High Road to China." #2—"Max Dugan Returns."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Ten to Midnight."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"The King of Comedy." #2—"The Black Stallion Returns."

731. YONKERS—KENT— 237-3440. "The Sword in the Stone."

732. YONKERS—MOVIELAND— 793-0002. #1—"Bad Boys." #2—"Gandhi." #3—"High Road to China." #4—"Tootsie."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—Thru Mar. 31: "The Sword in the Stone." #2—Thru Mar. 31: "Bad Boys."

Rockland County

744. NANUET—ROUTE 59— 623-3355. Thru Mar. 30: "Ten to Midnight." Beg. Mar. 31: "Monty Python's The Meaning of Life."

745. NANUET—THE MOVIES— 623-0211. #1—"The Outsiders." #2—"Tootsie." #3—"The Black Stallion Returns." #4—"Gandhi." #5—"Spring Break."

746. NEW CITY—TOWN— 634-5100. #1—"Gandhi." #2—"The Outsiders."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"Max Dugan Returns." #2—"High Road to China."

748. NYACK—CINEMA EAST— 358-6631. Thru Mar. 31: "The Verdict." Beg. Apr. 1: "The King of Comedy."

751. PEARL RIVER—CENTRAL— 735-2530. "Max Dugan Returns."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Bad Boys."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Tender Mercies."

755. STONY POINT—9 W CINEMA— 942-0303. "The Black Stallion Returns."

756. SUFFERN—LAFAYETTE— 357-6030. "The Sword in the Stone."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Raiders of the Lost Ark."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Bad Boys."

774. DANBURY—CINE— 743-2200. #1—"Max Dugan Returns." #2—"Tootsie." #3—"The Outsiders."

775. DANBURY—CINEMA— 748-2923. #1—"Gandhi." #2—"High Road to China."

777. DANBURY—PALACE— 748-7496. #1—Thru Mar. 31: "Raiders of the Lost Ark." Beg. Apr. 1: "Man, Woman and Child." #2—"Spring Break." #3—"The Black Stallion Returns."

778. DARIEN—PLAYHOUSE— 655-0100. Tent.: "Tootsie."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Spring Break." #2—"The Black Stallion Returns."

780. FAIRFIELD—COUNTY— 334-1411. "Bad Boys."

781. GREENWICH—CINEMA— 869-6030. "Bad Boys."

782. GREENWICH—PLAZA— 869-4030. #1—"The Outsiders." #2—"Tootsie." #3—"The King of Comedy."

783. NEW CANAAN—PLAYHOUSE— 966-0600. Tent.: "High Road to China."

784. NORWALK—CINEMA— 838-4504. #1—"The Outsiders." #2—"Bad Boys."

785. NORWALK—NORWALK— 866-3010. "Spring Break."

788. SOUTH NORWALK—SONO— 866-9202. Mar. 28-29: "Das Boot." Mar. 30-Apr. 1: "Mon Oncle"; "Playtime." Beg. Apr. 2: "My Dinner With Andre"; "Gates of Heaven."

789. SPRINGDALE—STATE— 325-0250. Thru Mar. 31: "48 Hrs." Beg. Apr. 1: "Sophie's Choice."

790. STAMFORD—AVON— 324-9205. #1—"The Black Stallion Returns." #2—Thru Mar. 31: "Ten to Midnight."

791. STAMFORD—CINEMA— 324-3100. #1—"High Road to China." #2—"Gandhi." #3—"Spring Break."

792. STAMFORD—RIDGEWAY— 323-5000. #1—"Max Dugan Returns." #2—Thru Mar. 31: "Raiders of the Lost Ark." Beg. Mar. 1: "Man, Woman and Child."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"High Road to China." #2—"The Black Stallion Returns." #3—"Tootsie."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Max Dugan Returns." #2—227-3324. "Tootsie." #3—227-9619. "Tender Mercies." #4—226-6666. "High Road to China."

796. WESTPORT—POST— 227-0500. "Sophie's Choice."

798. WILTON—CINEMA— 762-5678. "The Black Stallion Returns."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—Thru Mar. 31: "Tootsie." Beg. Apr. 1: "The Outsiders." #2—Thru Mar. 31: "Gandhi." Beg. Apr. 1: "E.T., the Extra-Terrestrial." #3—Thru Mar. 31: "The Outsiders." Beg. Apr. 1: "The Verdict."

801. HARRISON—WARNER— 482-8550. #1—"Bad Boys." #2—"Spring Break."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—"High Road to China." #2—Thru Mar. 31: "Tootsie." Beg. Apr. 1: "The King of Comedy."

804. JERSEY CITY—LOEWS— 653-4600. #1—"Raiders of the Lost Ark." #2—"Gandhi." #3—"Spring Break."

805. JERSEY CITY—STATE— 653-5200. #1—"Bad Boys." #2—"The Black Stallion Returns." #3—Thru Mar. 31: "The Sword in the Stone." Beg. Apr. 1: "E.T., the Extra-Terrestrial."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Bad Boys." #2—"Spring Break." #3—"High Road to China." #4—"The Outsiders."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Gandhi." #2—"Max Dugan Returns." #3—"Joy Sticks"; "Ten to Midnight." #4—"The Black Stallion Returns." #5—"Tootsie." #6—"Tender Mercies."

808. UNION CITY—CINEMA— 865-5600. #1—Thru Mar. 31: "Ten to Midnight." #2—Thru Mar. 31: "Vigilante."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Mar. 31: "Vigilante." Beg. Apr. 1: "Joy Sticks."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Gandhi."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—Thru Mar. 31: "High Road to China." #2—"Raiders of the Lost Ark."

813. CEDAR GROVE—CINEMA 23— 239-1462. "The Black Stallion Returns."

814. EAST ORANGE—RKO HOLLYWOOD— 678-2262. "Bad Boys."

817. LIVINGSTON—COLONY— 992-0800. "High Road to China."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru Mar. 31: "Lovesick." Beg. Apr. 1: "The Verdict."

819. MILLBURN—RKO— 376-0800. #1—"The Outsiders." #2—"The Black Stallion Returns."

822. MONTCLAIR—WELLMONT— 783-9500. #1—"Bad Boys." #2—"Spring Break." #3—"The Sword in the Stone."

825. NUTLEY—FRANKLIN— 667-1777. #1—"The Black Stallion Returns." #2—"The Verdict." #3—"E.T., the Extra-Terrestrial."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. "The Outsiders."

828. VERONA—VERONA— 239-0880. Thru Mar. 31: "Sophie's Choice." Beg. Apr. 1 (tent.): "E.T., the Extra-Terrestrial."

829. WEST CALDWELL—CINEMA WEST— 575-9085. Thru Mar. 31: "Lovesick." Beg. Apr. 1: "The King of Comedy."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Gandhi." #2—"Tootsie." #3—"Max Dugan Returns."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Mar. 31: "Raiders of the Lost Ark."

841. CRANFORD—RKO— 276-9120. #1—"Max Dugan Returns." #2—"Spring Break."

842. ELIZABETH—ELMORA— 352-3483. Thru Mar. 31: "Lovesick"; "Deathtrap."

846. LINDEN—TWIN— 925-9787. #1—Thru Mar. 31: "Bad Boys." Beg. Apr. 1 (tent.): "E.T., the Extra-Terrestrial." #2—"Spring Break."

848. ROSELLE PARK—PARK— 245-0358. Thru Mar. 31: "Without a Trace"; "Modern Problems." Beg. Apr. 1: "The Verdict."

849. SUMMIT—STRAND— 273-3900. "Sophie's Choice."

851. UNION—FIVE POINTS— 964-3466. "High Road to China."

852. UNION—LOST PICTURE SHOW— 964-4497. Tent.: "Max Dugan Returns."

854. UNION—RKO— 686-4373. #1—"Tootsie." #2—"Gandhi."

857. WESTFIELD—RIALTO— 232-1288. #1—"Bad Boys." #2—Thru Mar. 31: "Sophie's Choice." Beg. Apr. 1: "E.T., the Extra-Terrestrial." #3—"The Sword in the Stone."

858. WESTFIELD—TWIN— 654-4720. #1—"The Outsiders." #2—Thru Mar. 31: "Raiders of the Lost Ark."

Bergen County

860. BERGENFIELD—PALACE— 385-1600. "The Black Stallion Returns."

861. CLOSTER—CLOSTER— 768-8800. "Max Dugan Returns."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Gandhi." #2—"Tootsie." #3—"The Outsiders." #4—"Raiders of the Lost Ark."

863. EMERSON—TOWN— 261-1000. "Tootsie."

864. FAIR LAWN—HYWAY— 796-1717. #1—"Bad Boys." #2—Thru Mar. 31: "The Sword in the Stone." Beg. Apr. 1: "E.T., the Extra-Terrestrial."

866. FAIRVIEW—TWIN— 941-2424. Program unavailable.

867. FORT LEE—LINWOOD— 944-6900. #1—"High Road to China." #2—"The Black Stallion Returns."

868. FORT LEE—SHARON— 224-0202. Thru Mar. 31: "Bad Boys."

871. HACKENSACK—RKO ORITANI— 343-8844. #1—Thru Mar. 31: "The Sword in the Stone." #2—"Raiders of the Lost Ark." #3—"Bad Boys."

873. OAKLAND—TWIN— 337-4478. #1—"High Road to China." #2—"Tootsie."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Tent.: "The Year of Living Dangerously." #2—Tent.: "Ten to Midnight."

875. PARAMUS—BERGEN MALL— 845-4449. Thru Mar. 30: "Sophie's Choice." Beg. Mar. 31: "Monty Python's the Meaning of Life."

876. PARAMUS—CINEMA 35— 845-5070. "Bad Boys."

877. PARAMUS—DRIVE-IN— 368-1440. Thru Mar. 31: "Ten to Midnight"; "The Last American Virgin." Beg. Apr. 1: "Vigilante"; "Sweet Dirty Tony."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"Gandhi." #2—Thru Mar. 31: "The King of Comedy." Beg. Apr. 1: "Man, Woman and Child." #3—"Tootsie." #4—"Max Dugan Returns." #5—"The Black Stallion Returns." #6—"Spring Break." #7—"The Verdict."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"The Outsiders." #2—Thru Mar. 31: "High Road to China."

882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Mar. 31: "Spring Break." Beg. Apr. 1: "The Verdict."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1—"Tootsie." #2—"Gandhi."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

BABY, IT'S YOU—(1hr. 45m., '83) A high school romance between an ambitious middle class girl and a street-wise working class boy. Dir. John Sayles, with Rosanna Arquette, Vincent Spano. R. 60

BAD BOYS—(2hrs. 3m., '83) Sean Penn is first-rate as Mick O'Brien, a violent 16-year-old Chicago thief. Small but well-knit, like Cagney, Penn has the small man's hostility and a way of going farther than anyone expects—his Mick triumphs out of daring. The movie holds you with the question: Is this little sadist going to become a person? But the rest of *Bad Boys* is shrewdly calculated demagoguery—both violent and impeccably "moral." The director, Richard Rosenthal, is good at violence—the scenes in the grimy youth prison are convincingly volatile and scary. But Rosenthal is a sucker for a cliché, and his screenwriter, Richard Di Lello, provides a barrelful. Di Lello thinks in racial stereotypes—smart Jew, dumb Swede, violent black, and so on—and he's learned the hack's trick of balancing good and bad characters within each group, a neat trick that allows an essentially demagogic piece of work to avoid the appearance of racial prejudice. With Reni Santoni, Eric Gurry, and Esai Morales. R. **3, 7, 24, 30, 72, 82, 92, 100, 102, 103, 109, 110, 201, 204, 210, 212, 214, 221, 237, 302, 306, 401, 403, 420, 422, 427, 439, 512, 528, 533, 536, 567, 571, 573, 601, 625, 634, 649, 653, 662, 663, 705, 709, 714, 732, 735, 752, 773, 780, 781, 784, 801, 805, 806, 814, 822, 846, 857, 864, 868, 871, 876,**

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. **62**

BLACK STALLION RETURNS, THE—(1hr. 43m., '83) Sequel to *The Black Stallion*. Young Alec, upon losing his beloved horse, sets out on a journey to retrieve it. Dir. Robert Dalva, with Kelly Reno, Vincent Spano. PG. **14, 37, 70, 83, 97, 104, 105, 114, 115, 201, 206, 212, 213, 225, 234, 308, 413, 420, 423, 428, 447, 450, 518, 523, 533, 541, 562, 567, 603, 609, 616, 621, 629, 632, 637, 658, 660, 668, 709, 715, 717, 730, 745, 755, 777, 779, 790, 793, 798, 805, 807, 813, 819, 825, 860, 867, 878**

BRITANNIA HOSPITAL—(1hr. 56m., '83) Disgust may fire up an artist, inspiring him to get started on a project, but unless he's supremely intelligent (Swift, Céline, Buñuel, Godard), disgust will destroy his art. Lindsay Anderson, alas, is not in that company, and his new movie is an atrocity. Using the chaos of a London hospital as a metaphor for England's decline (how original!), Anderson produces one crude, hysterical, unfunny scene after another. The actors are abused, and the audience is abused—it's a misery to sit through. Written by David Sherwin. **55**

CHOICE OF ARMS—(1hr. 57m., '83) In French, Eng. subtitles. A reformed gangster risks his respectable lifestyle when an old friend turned convict comes to ask him for help. Dir. Alain Corneau, with Gerard Depardieu, Katherine Deneuve, Yves Montand. **90**

COUP DE TORCHON—(2hrs. 8m., '82) In French, Eng. subtitles. Bertrand Tavernier's ambitious black comedy set in pre-war French West Africa is fascinating but difficult to like. As the hero, the fat, slothful police officer Lucien Cordier (Philippe Noiret) at first seems a clown, but he's a sly, intelligent, vicious man, who suddenly starts killing his enemies or tricking them into doing each other in. He achieves what the French would call a moment of lucidity: He realizes that nothing on earth can stop him or bring him to account. Clearly, Tavernier and his screenwriter, Jean Aurenche (transposing an American novel—Jim Thompson's *Pop. 1280*—to the African locale) are trying for an existential fable about the terrifying nature of freedom. Apart from these attempted profundities, the movie offers a bitterly funny portrait of the underside of colonial rule: These French colonials are like warring neighbors in Marseilles. To call them imperialists would be to give them more grandeur than they actually have. With Isabelle Huppert as Noiret's sluttish mistress; Stéphane Audran as his shrewish wife. The scandalously anti-picturesque art direction is by the legendary Alexandre Trauner. **16**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **88, 625**

★ **E.T., THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **36, 78, 117, 201, 206, 210, 307, 403, 413, 418, 422, 453, 530, 533, 573, 629, 660, 702, 710, 800, 805, 825, 828, 846, 857, 864**

ENTITY, THE—(1hr. 56m., '83) An unexplained, paranormal presence terrorizes a woman's body and soul. With Barbara Hershey, Ron Silver and David Labiosa. Dir. Sidney J. Furie. R. **32**

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **35, 38, 112, 531, 567, 628, 664, 707, 719, 789**

FRANCES—(2hrs. 19m., '82) As the tragic Hollywood and Broadway actress Frances Farmer, Jessica Lange has an unsettling harsh candor, a desperate perversity. Insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face, she makes Frances borderline crazy but also noble, always in there fighting and always losing. Unfortunately, the filmmakers are so fixated on Frances's self-annihilating courage that they fail to bring out any other side to her character. We never really understand why she wants to act, and we have to take her abilities on faith, since we never see her acting. The movie is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. The final snake-pit sequences in which Frances is raped and lobotomized are virtually unwatchable. When she comes out of the bin, eerily becalmed, we don't know what we've lost. With Sam Shepard, Kim Stanley, and as an amorous, hypocritical Clifford Odets, Jeffrey DeMunn. Written by Eric Bergren, Christopher DeVore and Nicholas Kazan. Dir. Graeme Clifford. R. **16**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. **45, 104, 111, 112, 113, 205, 223, 231, 236, 304, 408, 413, 423, 426, 447, 450, 501, 531, 540, 545, 559, 566, 606, 625, 626, 632, 648, 664, 701, 707, 712, 719, 732, 745, 746, 775, 791, 800, 804, 807, 810, 830, 854, 862, 878, 883**

GIFT, THE—(1hr. 45m., '83) In French, Eng. subtitles. An unsuspecting bank clerk on his final business trip receives a beautiful callgirl as a retirement present from his colleagues. With Clio Goldsmith, Pierre Mondy, Claudia Cardinale. Dir. Michel Lang. R. **56**

HIGH ROAD TO CHINA—(1hr. 45m., '83) A fiasco. Bess Armstrong, who is hopeless—hard-edged and petulant—and Tom Selleck, who is still just a big lug, star as a tediously bickering duo of the supposedly carefree 20s (she's an heiress, he's a boozing World War I ace pilot). They tear all over Asia, shoot up peasant villages, consult gurus, and generally make fools of themselves. The picture appears to be trying to recreate the success of *Raiders of the Lost Ark,* but it doesn't have a trace of that movie's style, wit, or eccentric visual flare. Dir. Brian G. Hutton. PG. **22, 30, 48, 83, 92, 105, 109, 111, 117, 208, 210, 211, 225, 237, 305, 307, 401, 402, 412, 420, 439, 512, 529, 536, 541, 567, 606, 625, 628, 633, 642, 648, 653, 663, 700, 709, 714, 716, 719, 727, 732, 747, 775, 783, 791, 793, 795, 803, 806, 811, 817, 851, 867, 873, 879,**

JEAN DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES—(3hrs. 18m., '75) Newly released in America. In French, Eng. subtitles. A housewife in financial distress prostitutes herself daily. Dir. Chantal Akerman, with Delphine Seyrig, Jan Decort. **2**

KILLING OF ANGEL STREET, THE—(1hr. 38m., '83) After the suspicious death of her father, a woman joins forces with an activist and becomes involved in a sinister corporate power play. With Liz Alexander, John Hargreaves and Alexander Archdale. Dir. Donald Crombie. **57**

★ **KING OF COMEDY, THE**—(1hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays seige to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her psychotic riffs; she's so charismatic a loon that we don't worry about the moral implication of laughing at sickies. R. **23, 37, 60, 115, 203, 234, 306, 403, 411, 417, 422, 511, 517, 528, 536, 541, 558, 567, 602, 617, 625, 627, 632, 651, 714, 719, 730, 748, 782, 803, 829, 878**

★**LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime,* the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. **86**

LIANNA—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. **90**

★**LOCAL HERO**—(1hr. 50m., '83) The Scottish writer-director Bill Forsyth (*Gregory's Girl*) has created a mood of lulling whimsy that grows in strength as the movie goes on. Mac (Peter Riegert), a competent but buttoned-up-tight young oil executive from Houston, is sent by his boss, the half-mad corporate genius Happer (Burt Lancaster) to buy (lock, stock and barrel) a small Scottish village, Ferness, in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. He's wandered into a peaceable kingdom, a place of wonders. Shooting stars and the northern lights throb in the night; an (apparent) mermaid with a degree in marine biology rises from the sea; and Mac loses his will to dominate. Forsyth explains nothing, never prepares a joke, and never comments on it after he's made it. The incongruities pile up, but in the end they join together for us in a kind of harmony. We're teased out of our sense of rationality by the consistency of Forsyth's errant view. When Happer arrives at the end, in one of the truly magical moments in recent movies, the triumph of Ferness is complete. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. **62**

LORDS OF DISCIPLINE, THE—(1hr. 43m., '83) Violent, preposterous drama set in authoritarian military school in South Carolina. The director, Englishman Franc Roddam, works up a sadomasochistic frenzy—hazing rituals, humiliations, punishments, even torture—but never establishes any convincing level of reality. David Keith stars as the high-principled boy who tries to protect a black cadet from torment, and Robert Prosky is the mysterious colonel who hovers in corridors like the Holy Ghost, dispensing advice and gnomic remarks. R. **33, 513**

LOVESICK—(1hr. 36m., '83) Sophisticated, charmingly unimportant comedy written and directed by Marshall Brickman. Dudley Moore is the New York psychoanalyst, bored with his profession and patients, who rebels by falling in love with the neurotic young playwright, played by Elizabeth McGovern, who wanders into his office. McGovern has a downy upper lip, a slightly blurred gaze, and an endearingly hesitant delivery—everything about her is soft and slightly indistinct, and when she pops out with a bright line you're always a little surprised. Brickman lets the camera fall in love with her fluffy allure. An accomplished *New Yorker* parodist of the Woody Allen school, Brickman makes mild jokes about psychoanalysis but doesn't reject its doctrines altogether, leaving his hero in the attitude of a defrocked priest who somehow manages to stay inside the church. The movie turns dismayingly conventional in the middle; perhaps a good dose of slapstick would have brought it to life. With Alec Guinness as Sigmund Freud, who drops in once in a while for a friendly chat. PG. **11, 70, 504, 724, 818, 829, 842**

MAN, WOMAN AND CHILD—(1hr. 40m., '83) A college professor, with a wife and child, discovers that he has a 10-year-old child from a former relationship. Dir. Dick Richards, with Martin Sheen, Blythe Danner. PG. **51, 777, 792, 878**

MAX DUGAN RETURNS—(1hr. 38m., '83) An ex-con returns home to spend time with a family he doesn't really know. Dir. Herbert Ross, with Marsha Mason, Jason Robards, Donald Sutherland. Original screenplay by Neil Simon. PG. **32, 54, 109, 117, 201, 206, 210, 233, 303, 401, 413, 418, 422, 424, 428, 512, 518, 519, 523, 541, 552, 558, 567, 625, 631, 643, 648, 663, 702, 714, 716, 717, 727, 747, 751, 774, 792, 795, 807, 830, 841, 852, 861, 878**

MONTY PYTHON'S THE MEANING OF LIFE—(1hr. 43m., '83) Reviewed in this issue. R. **16, 41, 70, 97, 561, 567, 604, 625, 744, 875**

★**MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade,* which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. **97**

NEXT YEAR IF ALL GOES WELL—(1hr. 35m., '83) A comedy about a couple who want different things out of the relationship, and how they manage to come to terms. Dir. Jean-Loup Hubert, with Isabelle Adjani. R. **61**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **86**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **38**

OUTSIDERS, THE—(1hr. 34m., '83) Reviewed in this issue. PG. **21, 32, 71, 93, 103, 109, 115, 201, 203, 213, 234, 305, 403, 412, 420, 422, 428, 512, 537, 541, 546, 552, 557, 567, 600, 603, 619, 635, 650, 663, 668, 702, 707, 709, 710, 714, 717, 745, 746, 774, 782, 784, 800, 806, 819, 827, 858, 862, 879**

★**PARSIFAL**—(4hrs. 15m., '83) In German, Eng. subtitles. Hans-Jurgen Syberberg's maddening but fascinating version of Wagner's last opera—over four hours of slow-moving music and imagery. Syberberg, with typical perversity, uses the resources of cinema not to evoke the cultural background of *Parsifal*—the New Testament, medieval epics by Wolfram von Eschenbach and Thomas Malory, Buddhist philosophy, Schopenhauer—but instead to elicit what Wagner meant in the nineteenth century and has meant since. Syberberg creates his characteristic look of Sotheby Parke-Bernet basement clutter—bits of sculpture, drapery, and rock and delirious symbols out of Bosch and Max Ernst. Modernism runs rampant: Klingsor, the evil sorcerer who wants to destroy the knights of the Holy Grail, is now literally the Anti-Christ, and sits with Marx and Nietzsche at his feet and both a gigantic phallus and a hammer and sickle nearby. Amfortas's incurable wound is, in this version, carried around on a cushion, while Parsifal, after resisting Kundry's wiles, splits into a boy and a girl, and so on. Syberberg first recorded the score (the Swiss conductor Armin Jordan leads the Monte-Carlo Philharmonic and an international cast in a perfectly respectable performance), and then got actors to lip-synch the sung text with remarkable precision. Edith Clever is outstanding as Kundry. **44**

PERSONALS—(1hr. 30m., '83) After his divorce, a man tries striking up relationships through personal classified ads. Dir. Peter Markle, with Bill Schoppert. PG. **6**

PRIVATE LIFE—(1hr. 43m., '83) In Russian, Eng. subtitles. Academy Award nominee offering an intimate view of Soviet family life. Dir. Yuli Raizman, with Mikhail Ulyanov. **47**

★**SAY AMEN, SOMEBODY**—(1hr. 40m., '83) A thrilling documentary about black gospel singers directed by George T. Nierenberg. These performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The framework for the movie is a tribute, at the Antioch Baptist Church in St. Louis, for Willie Mae Ford Smith, who has been singing and teaching gospel music for 60 years. After her various protégés sing, Willie Mae Ford Smith stands up in front of the congregation and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, and the other singers' exaltations become equal to hers. It's a great moment. And Nierenberg has some wonderful interviews with Thomas A. Dorsey, the former blues accompanist and band leader who became the founder of modern gospel music and its greatest composer. When Dorsey, now 83, conducts choral groups with his huge hands, which he whirs around like threshers, he radiates a fierce pleasure in the redemptive powers of music. These people made something out of nothing, and they've kept their traditions alive. G. **73**

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayble role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. **14, 24, 58, 206, 307, 403, 414, 418, 422, 554, 561, 640, 789, 796, 828, 849, 857, 875**

SPRING BREAK—(1hr. 25m., '83) College students go to Fort Lauderdale, Florida to celebrate the annual ritual. Dir. Sean Cunningham, with David Knell, Perry Lang. R. **33, 80, 100, 114, 202, 210, 236, 237, 300, 401, 408, 410, 411, 426, 437, 448, 526, 530, 533, 550, 554, 567, 570, 573, 600, 622, 625, 635, 636, 642, 650, 651, 667, 711, 712, 719, 722, 726, 745, 777, 779, 785, 791, 801, 804, 806, 822, 841, 846, 878, 882**

STARSTRUCK—(1hr. 35m., '82) Jackie (Jo Kennedy), a lively punkette with a mop of wild red hair, careens all over modern Sydney, trying to make it as a rock singer any way she can. At the same time, her fourteen-year-old entrepreneur-manager, Angus (Ross O'Donovan), who is also her cousin, wheels and deals while dressed in his school uniform of knee pants and rumpled socks. The two determined, resourceful kids, who want to put on a show and raise money to save the family pub, might be Mickey Rooney and Judy Garland in Day-Glo hair. Directed by Gillian Armstrong, *Starstruck* is sweet, innocent, silly, jumpy, and fun. If you go not expecting much, you'll have a very pleasant time. **46**

STATIONMASTER'S WIFE, THE—(1hr. 51m., '83) In German, Eng. subtitles. One of Fassbinder's sadomasochistic triads. The characters are an outwardly respectable wife who turns into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. The setting is a small town in Bavaria at the beginning of the Nazi period, and, as always in Fassbinder, the marginal characters, ugly as figures in a George Grosz drawing, gather in groups to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. The movie was made for German television in 1977 (the original length was three hours), and it stars Elisabeth Trissenaar and Kurt Raab. **16, 536**

SUCCESS—(1hr. 28m., '83) A young man changes his identity to impress the woman he loves by following the examples of several role models, and finally walks away from his father-in-law's company as a multi-millionaire. Dir. William Richert, with Jeff Bridges, Belinda Bauer, Bianca Jagger. R. **86**

SWORD IN THE STONE, THE—(1hr. 19m., '83) Animated Disney version of the legend of King Arthur as a young boy. G. **41, 78, 97, 100, 114, 117, 206, 234, 300, 306, 403, 413, 417, 422, 426, 511, 517, 526, 529, 541, 554, 612, 613, 621, 632, 643, 651, 702, 705, 722, 731, 735, 756, 805, 822, 857, 864, 871**

TEN TO MIDNIGHT—(1hr. 41m., '83) Two detectives learn that the very murderer they pursue is after one's daughter. Dir. J. Lee Thompson, with Charles Bronson, Lisa Eilbacher. R. **41, 97, 99, 201, 203, 212, 216, 228, 411, 436, 453, 513, 533, 542, 567, 573, 604, 617, 629, 655, 658, 714, 728, 744, 790, 807, 808, 874, 877**

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. **16, 44, 74, 523, 531, 567, 708, 723, 754, 795, 807**

TIME WALKER—(1hr. 26m., '83) A professor discovers an unknown coffin and a deathly fungus after an earthquake. Dir. Tom Kennedy, with Ben Murphy, Nina Axelrod. PG. **32**

★ **TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy —or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **9, 24, 72, 85, 92, 115, 205, 223, 234, 303, 402, 412, 419, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 632, 635, 640, 649, 664, 707, 710, 717, 732, 745, 774, 778, 782, 793, 795, 800, 803, 807, 830, 854, 862, 863, 873, 878, 883**

URGH! A MUSIC WAR—(1hr. 32m., '81) A cross-section of new wave bands from London, New York, Paris, and Los Angeles, including the Police, Devo, Oingo Boingo, the Dead Kennedys, Joan Jett and more. Dir. Derek Burbidge. **4**

★ **VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. Don't let this deter you: The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. Lumet directs quietly for a change, and with a new brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. **20, 32, 76, 93, 211, 232, 436, 511, 513, 535, 541, 542, 548, 549, 558, 639, 644, 645, 666, 703, 724, 748, 800, 818, 825, 848, 878, 882**

WITHOUT A TRACE—(2hrs. 1m., '83) Genteel, interminable, TV-style exploitation of the Etan Patz case (a little boy from New York disappears on his way to school), complete with saintly New York cop (Judd Hirsch), indomitable mother (Kate Nelligan), and unconvincing happy ending. Kate Nelligan is so fierce that she's actually a little inhuman. Former producer Stanley Jaffe should stop proclaiming the purity of his motives and master the difficult craft of truly exciting an audience. R. **848**

WIZARD OF BABYLON, THE—(1hr. 23m., '83) A portrait of the late Rainer Werner Fassbinder; recording the shooting of his last film. Dir. Dieter Schidor. **2**

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. **16, 58, 92, 513, 534, 535, 547, 574, 644, 874**

Revivals

ALL THAT JAZZ—(2hrs. 2m., '79) Bob Fosse's autobiographical musical, complete with pill-popping, lechery, heart attacks, heart *surgery* on camera, conversations with Mme. Death, and more. It combines the worst of Ken Russell, the worst of Fellini, and the worst of forties Hollywood. There's a great chorus-line sequence, and Roy Scheider, as Fosse, has a few moments of amusing self-mockery. The rest is mad egotism. With Ann Reinking and Jessica Lange. **39**

AMERICAN IN PARIS, AN—(1hr. 53m., '51) Overloaded, too-colorful musical, with Gene Kelly as a muscular painter, Oscar Levant as his cynical buddy, Nina Foch as his icy patroness, and Leslie Caron, in her American debut, as a fresh-faced *parfumiste*. The film suffers from Kelly's ambition, particularly in the long final ballet, with dancers costumed to represent figures from French painting, but Caron is enchanting, Levant a wonderful breath of stale air, and the Gershwin score full of great numbers (particularly the more modestly staged ones, such as "By Strauss" and "Tra La La"). Dir. Vincente Minnelli. **10**

ANIMAL CRACKERS—(1hr. 38m., '30) Lesser Marx, but enjoyable. Groucho takes over the film as Captain Spaulding, the African explorer ("Did someone call me *schnorrer?* Hooray, hooray, hooray!"). The brothers get up to some funny business as they dismantle a society woman's home, but it's a long time between jokes. Dir. Victor Heerman. **96**

BAND WAGON, THE—(1hr. 52m., '53) A well-dressed dummy named Cyd Charisse is the nominal heroine, but the real stars of this Technicolor backstage musical are the two most elegant men of the century, Fred Astaire and the English matinee idol Jack Buchanan. Nanette Fabray provides the pep and Oscar Levant the hypochondria. The marvelous Dietz and Schwartz score includes "Dancing in the Dark," "I Love Louisa," "That's Entertainment," and "Triplets," with Fabray, Astaire and Buchanan in baby clothes. Dir. Vincente Minnelli. **10**

BREAKER MORANT—(1hr. 42m., '79) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit working for the British execute some Boer prisoners. The British put Morant and his fellow officers on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally questionable or dishonest, but it's a beautiful production—the fighting sequences are fierce, the acting virile and commanding. With Jack Thompson and Edward Woodward. Directed by the Australian Bruce Beresford. **39**

CITIZEN KANE—(2hrs., '41) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled Randolph Hearst, is Orson Welles's finest achievement as director, and he's not bad at acting either. Unfortunately, the script, by Herman Mankiewicz, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore and Everett Sloane. **95**

DIAL M FOR MURDER—(1hr. 45m., '54) Alfred Hitchcock's classic murder mystery, the most stylish example of 3-D to date. With Ray Milland and Grace Kelly. PG. **13**

DIARY OF A CHAMBERMAID (1946)—(1hr. 26m.) An elaborate melodrama telling a lurid upstairs-downstairs tale of a chambermaid and how she got to marry the master of the house. With Paulette Goddard and Francis Lederer. Dir. Jean Renoir. **88**

DISCREET CHARM OF THE BOURGEOISIE, THE—(1hr. 42m., '72) A masterpiece from Buñuel's glorious old age about bourgeois swine—suave adulterers and dealers—whose repeated attempts to sit down and eat dinner are interrupted by bizarre dreams and interruptions. Subversively funny. With marvelous performances by Fernando Rey, Stephane Audran and others. **88**

EXTERMINATING ANGEL, THE—(1hr. 31m., '62) In Spanish, Eng. subtitles. A moral fable involving a group of socialites confined to one room over a long period of time. Dir. Luis Buñuel, with Sylvia Pinal, Jose Baviera. **88**

FIRE WITHIN, THE—(1hr. 55m., '64) In French, Eng. subtitles. Perhaps Louis Malle's greatest film, this meticulously detailed, anguished movie is an account of the last days of a suicidal alcoholic. With Maurice Ronet and Lena Skeria. **96**

FOUL PLAY—(2hrs., '78) Goldie Hawn as a librarian caught in a scheme to assassinate the pope and Chevy Chase as a police detective are much too cute together in this jumpy comedy-thriller, but a lot of the slapstick is surefire. Dir. Colin Higgins. **95**

GREAT SANTINI, THE—(1hr. 58m., '80) Robert Duvall is in full bullhorn voice as a super-macho Marine Corps daddy; Blythe Danner is his patient, intelligent, long-suffering wife; Michael O'Keefe is their eldest son, a sweet-souled boy whom Duvall is trying to shape into a ruthless man. The movie examines a masculine code in which the important values in life are fought out between men while women provide a veneer of sensitivity and gentleness. The code is criticized and held up to question but never really rejected. Written and directed by Lewis John Carlino. **11**

JOUR DE FÊTE—(80m, '49) In French, Eng. subtitles. Centered around a long-legged postman in a French village, the film introduces recurring themes such as man vs. machine, and the Old World vs. the New World. Dir. Jaques Tati. **10**

PLAYTIME—(1hr. 40m., '73) A man trying to locate a person with whom he has a business appointment crosses paths with some American women tourists on a whirlwind Paris trip. Dir. Jaques Tati. **10, 788**

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Broadway

Previews and Openings

Monday, March 28

K2—Jeffrey DeMunn and Jay Patterson in Patrick Meyers's play, which takes place at 27,000 feet above sea level, about an unsuccessful assault on a mountain; directed by Terry Schreiber. Previews now prior to a 3/30 opening. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $20-$30; Wed. at 2, $15-$25. **Brooks Atkinson,** 256 W. 47th St. (245-3430). 2 hrs. Credit cards.

THE MAN WHO HAD THREE ARMS—Robert Drivas, William Prince, and Patricia Kilgarriff in a new play written and directed by Edward Albee, about the way in which sudden fame corrupts. Previews now prior to a 4/5 opening. Tues.-Fri. at 8, Sat. at 2, Sun. at 3; $19-$30; Sat. at 8, $22.50-$35; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs., 15 min. All major credit cards.

PORGY AND BESS—Revival of the George Gershwin opera founded on the play by Dorothy and DuBose Heyward; directed by Jack O'Brien. The show has a cast of 90 and the title roles will be alternated by three different couples. Previews now prior to a 4/7 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $18-$30. Wed. at 2, $15-$25. **Radio City Music Hall,** 50th St. & 6th Ave. (757-3100). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's play, starring Anne Pitoniak and Kathy Bates as an aging mother and her sorely beset daughter; directed by Tom Moore. Previews now prior to a 3/31 opening. Mon.-Thurs. at 8, Sat. at 2, $20-$27.50; Fri. & Sat. at 8, $22-$29; Wed. at 2, $16-$25. **Golden Theater,** 252 W. 45th (239-6200). All major credit cards.

Wednesday, March 30

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, James Coco, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Maureen Anderman, Rosetta Le Noire, Meg Mundy, Lawrence Werer, Carol Androsky, and Bill McCutcheon. Previews start 3/30 at 2 p.m. prior to a 4/4 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

Thursday, March 31

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a new musical production, staged and choreographed by Thommie Walsh and Tommy Tune, of the George & Ira Gershwin 1927 show called "Funny Face." Previews start 3/31 prior to a 4/17 opening. All balcony seats $10 during previews. Mon.-Sat. at 8, $25-$45; Sat. at 2, $23-$40; Wed. at 2, $20-$35. **St. James,** 246 W. 44th St. (398-0280). 2 hrs. All major credit cards.

Saturday, April 2

ALL'S WELL THAT ENDS WELL—A ten-week engagement of the Royal Shakespeare Company production of the Shakespeare play; directed by Trevor Nunn; Philip Franks, Harriet Walter, and Margaret Tyzack head the cast. Mon.-Sat. at 7:30, $30-$40; Wed. at 2, $25-$35; Sat. at 2, $30-$40. From 4/19, Tues.-Sat. at 7:30, $30-$40; Tues., Sat., & Sun. at 2, $30-$40. Previews begin 4/2 prior to a 4/13 opening. **Martin Beck,** 302 W. 45th (246-6363). 3 hrs., 20 min. All major credit cards.

Tuesday, April 5

TEANECK TANZI: The Venus Flytrap—Claire Luckham's play about the battle of the sexes which takes place entirely in a wrestling ring; directed by Chris Bond. Deborah Harry and Caitlin Clarke alternate in the title role; with Clarence Felder, Zora Rasmussen, Larry Joshua, Tom Waites. Previews start 4/5 prior to a 4/14 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $22-$30; Wed. at 2, $18.50-$25. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 15 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Carrie Fisher, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs. 10 min. Major credit cards. ● ●

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ● ●

AZNAVOUR!—Charles Aznavour, with his one-man concert, is here with an all-new program of his own songs. Mon.-Fri. at 8, Sat. at 7 & 10. Mon.-Thurs. at 8, $21-$30; Fri. & Sat. at 7 & 10, $24-$35; thru 4/2. **Lunt-Fontanne,** 205 W. 46th St. (575-9200). 2 hrs. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn; directed by Gene Saks. With Matthew Broderick, Elizabeth Franz, Peter Michael Goetz, Mandy Ingber, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$25. **Alvin,** 250 W. 52nd St. (757-8646). 2 hrs. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, $30-$45; Sat. at 2, $27.50-$42.50; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ* Superstar, has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, led by David Cassidy, is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. Credit cards. ●

MARCEL MARCEAU ON BROADWAY—The world's foremost mime premieres eight new pieces during this limited engagement. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $17.50-$30; Sat. at 8, $18.50-$32.50; Wed. at 2, $15-$25. **Belasco,** 111 W. 44th (239-6200). 2 hrs., 10 min. All major credit cards.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$40; Wed. at 2, $25-$35. From 4/17, there will be two performances on Sunday, at 2 and 6:30, and the Tuesday show will be dropped. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Maureen McGovern, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$40; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $22-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs. Credit cards. ● ●

ON YOUR TOES—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine, with addditional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Danias (who takes Makarova's place on Saturday matinees), and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 10 min. Credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Tom Chapin, John Foley, Mark Hardwick, Margaret LaMee, Deborah Monk, and John Schimmel. Mon., Wed., Thurs., and Sun. at 8 and Sat. and Sun. at 2, $25.50-$27.50; Fri. and Sat. at 8, $27.50-$29.50. **Princess,** 200 W. 48th (586-3903). All Major credit cards. ●

SLAB BOYS—Kevin Bacon, Sean Penn, Val Kilmer, and Jackie Earle Haley in the Scottish playwright John Byrne's autobiographical comedy about three men who grind and mix powdered paints in a carpet factory; directed by Robert Allan Ackerman. Tues.-

Thurs. at 8, Sat. at 2, Sun. at 3. $22.50-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $20-$25. **Playhouse,** 359 W. 48th (586-7670). 2 hrs., 10 min. Credit cards.

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Robert Sevra. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Saundra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$28. **Ambassador,** 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

WHODUNNIT—George Hearn, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Wed. at 2, $16.50 to $25; Fri. & Sat. at 8, $22.50-$30. **Biltmore,** 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

Off Broadway

BLOOD MOON—Nicholas Kazan's chilling drama of a girl who wreaks a terrible revenge on her rapist; with David Canary, Dana Delany, and Nicholas Saunders. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17.50-$19.50; thru 4/10. **Actors & Directors Theater,** 410 W. 42nd (594-2370).

A BUNDLE OF NERVES—Musical revue dealing with neuroses afflicting modern society; directed by Arthur Faria. Tues.-Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7:30; $19.50-$21.50. **Top of the Gate,** 160 Bleeker St. (475-5120).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Veronica Castang has returned to the cast. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ●

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Rex Robbins, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $14-$18. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DOUBLE BILL—Brian Friel's *Winners* and George Bernard Shaw's *How He Lied to Her Husband,* starring Bernie McInerney, Jeanne Ruskin, Kate Burton, and Michael Butler; directed by Nye Herron, Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20. **Susan Bloch Theater,** 307 W. 26th (242-7800).

DUET FOR ONE—Eva Marie Saint and Lee Richardson star in Tom Kempinski's play about a concert violinist whose career is dramatically interrupted; directed by Jeffrey Hayden. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 6/12. Roundabout Theater's **Stage One,** 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Glenne Headly, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2, Sun. at 3; $18-$20. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GODIVA WAS NO LADY—Musical written and directed by Virgius Engerman concerns the lady's unique way of inducing her husband to help the villagers of Coventry get the vote. With Brenda Vicary in the title role. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $7, $10; from 4/6. **Carter Theater,** 250 W. 43rd (391-1880).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

THE MIDDLE AGES—A. R. Gurney, Jr.'s new play, dealing with the Wasp mentality, which takes place over a 20-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Jo Henderson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **St. Peter's Church,** 619 Lexington Ave. (486-1666).

THE OTHER SIDE OF THE SWAMP—Royce Ryton's two-character (David Schmitt and Alexander Wilson) gay love story with an unlikely beginning and a happy ending (now you don't have to worry); directed by Lawrence Hardy. Tues.-Fri. at 8, Sat. at 7, & 10, Sun. at 3 & 7; $10, $12. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

POPPIE NONGENA—Thuli Dumakude stars in Elsa Joubert's story about a woman's daily struggle against black oppression, with an all-South African cast, is a most straightforward, moving, and exhilarating tribute to human decency, gallantry, and the ability to endure with dignity in a hailstorm of stupid injustice. Mon.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $19.50-$22.50. **Fairbanks Theater,** 432 W. 42nd (239-4321).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Remak Ramsay) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

THE QUILLING OF PRUE—Mary Kojis's play about a priest's reaction to a seminarian's marriage plans, *directed by Cheryl Faraone; starring Robert LuPone.* Wed.-Mon. at 8; $8; thru 4/17. **AMDA Studio One,** 2109 Broadway (496-7833).

ROYAL BOB—Richard Stockton's comedy/drama, set in Peoria in the mid-19th century, based on the lecturer/agnostic Robert Ingersoll; directed by Ronald Rosten. Wed.-Sat. at 8, Sun. at 3; $7, $8; from 4/1. **Chernuchin Theater,** 314 W. 54th (279-4200).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. From 4/1, Mary Louise Wilson appears in the title role. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SNOOPY—The Peanuts gang in a musical with a score by Larry Grossman and Hal Hackady. Jason Graae and Lorna Luff co-star. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; $16-$20. **Lamb's Theater,** 130 W. 44th (997-1780).

SUS—British playwright Barrie Keeffe's play that records the interrogation of a suspect for an event which will completely change his life; directed by Geoffrey Sherman; with Terry Alexander, John Curless, and David Leary. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $9-$11; from 4/6. **Hudson Guild,** 441 W. 26th (760-9810).

TOP GIRLS—Caryl Churchill's play, which had a sold-out run with the London Royal Court Theatre cast, has resumed performances with an American cast: Sara Botsford, Donna Bullock, Kathryn Grody, Lise Hilboldt, Linda Hunt, Valerie Mahaffey, and Freda Foh Shen. A demanding and rewarding play. **Public / Newman Theater,** 425 Lafayette St. (598-7150).

THE TRANSFIGURATION OF BENNO BLIMPIE—Albert Innaurato's play about a sensitive man imprisoned in his own body; directed by the author. With Peter Evans, Clement Fowler, Natalija Nogulich. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$11. **Playwrights Horizons Studio,** 416 W. 42nd (564-1235).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $16-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

WATER MUSIC—Norman Lock's play, starring Len Stanger, about man's fantasy coming true when a movie star's car breaks down in front of his home; directed by William Hunt. With Linda Watkins, Haru Aki, and Chris Yarrow. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, and from 3/30, Wed. at 8; thru 4/10. **Perry St. Theater,** 31 Perry St. (255-7190).

Theater Companies

AMERICAN JEWISH THEATER—Isaiah Sheffer's *The Rise of David Levinsky,* which deals with the Americanization of the immigrant from the late 1880s to the early 1900s; *with music by Bobby Paul;* directed by Sue Lawless; featuring Larry Keith and Marilyn Sokol. Wed., Thurs. & Sat. at 8, Sun. at 2 &

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7; $9; thru 4/24. **92nd St. Y,** 1395 Lexington Ave. (427-6000).

CIRCLE REP—Corinne Jacker's *Domestic Issues,* about the return of a member of the radical underground to his brother's home; directed by Eve Merriam. Tues.-Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; $17-$19.50; thru 4/3. 99 Seventh Ave. So. (924-7100).

CLASSIC THEATER—Francis Beaumont's *The (K)Night of the Burning Pestle,* in a new adaptation by the director, Ronald Daley, burlesquing Shakespeare, Cervantes, and the chivalric tradition. Thurs.-Sat. at 8, Sun. at 3; $6; thru 4/10. 114 W. 14th St. (242-3900).

COCTEAU REPERTORY—Friedrich von Schiller's classic, *Don Carlos,* takes place in 16th-century Spain, where the Crown Prince conspires against his father and the Inquisition. Thurs.-Sat. at 8, Sun. at 3; $8.50. **Bowery Lane Theater,** (677-0060).

CSC REP—*Wild Oats, Balloon, Ghost Sonata, Faust,* Parts 1 & 2; Buechner's *Danton's Death;* Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $5-$12; thru April. **CSC Theater,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATER—*Where's Charley?* Book by George Abbott, music and lyrics by Frank Loesser, based on the Brandon Thomas book. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 4/3. 4/14-5/1, *The Changeling,* a 17th Century Gothic thriller of Jacobean revenge, by Thomas Middleton and William Rowley. 310 Riverside Drive (663-2028).

JEWISH REPERTORY THEATER—*Taking Steam* by Kenneth Klonsky and Brian Shein, about a group of cronies who get together in a decaying health club in contemporary Toronto; directed by Edward M. Cohen. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7 (Tues. 4/19 & 26 at 8); $7, $8; 4/2-5/1. 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—*Hot Lunch Apostles,* a new production of the Talking Band by poet-playwright Sidney Goldfarb, set in the year 1993, about a seedy group of traveling performers. Tues.-Sun. at 9, Sun. at 3; 4/1-24. 74A E. 4th St. (474-7710).

MANHATTAN THEATER CLUB—Upstage: Triple feature—Harry Kondoleon's *Slacks and Tops;* Stephen Metcalfe's *Half a Lifetime;* Mark Stein's *The Groves of Academe.* Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$18; thru 4/10. Downstage: Vaughn McBride's *Elba,* comedy-drama about a couple of elderly people who escape from a nursing home and break into their old home; directed by Tom Bullard. With Audra Lindley and James Whitmore. Tues.-Sun. at 8, mats. Sat. & Sun. at 2:30; $16-$22; thru 5/1. 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Three one-act plays: Ali Wadud's *Tigus,* Douglas Turner Ward's *The Redeemer,* and Julie Jensen's *Nightline;* all directed by Mr. Ward; 4/5-5/1. **Theater Four,** 424 W. 55th St. (246-8545).

NEW YORK SHAKESPEARE FESTIVAL—Mabou Mines production of *Cold Harbor,* conceived and directed by Bill Raymond and Dale Worsley, from the memoirs of Ulysses S. Grant and his wife; music by Philip Glass. Tues.-Sun. at 8, Sat. & Sun. at 3; thru 4/3. 425 Lafayette St. (598-7150).

PAN ASIAN REPERTORY—Lao She's 1957 drama of China, *Teahouse,* which spans 50 years of Chinese history; directed by Tisa Chang. Wed.-Sat. at 7:30, Sat. & Sun. at 3; $8-$10; thru 4/9. **28th St. Playhouse,** 120 W. 28th St. (255-7293).

REPERTORIO ESPANOL—Pedro Calderon de la Barca's *A Secreto Agravio, Secreta Venganza,* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* and Federico Garcia Lorca's *La Zapatera Prodigiosa* in Spanish in repertory thru April; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Le Bourgeois Avant-Garde,* a comedy after Moliere, written and directed by Charles Ludlam. Wed., Thurs., Fri., & Sun. at 8, Sat. at 7 & 10; $7-$10; thru 4/10. One Sheridan Square (691-2271).

ROYAL COURT REP—Phyllis Craig's *The Purrfect Crime, Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru April. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Len Jenkin's *Kid Twist,* a metaphysical melodrama based on the story of Abe Reles; directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10:30, Sun. at 4; $8; thru 4/3. 19 Mercer St. (925-2588).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADULT ORGASM ESCAPES FROM THE ZOO—Estelle Parsons stars in four short plays by Franca Rame and Dario Fo, directed by Arthur Penn. Fri. & Sat. at 8, Sun. at 3; $4 contribution; thru 4/3. **Actors Studio,** 432 W. 44th (757-0870).

BALZAMINOV'S WEDDING—Alexander Ostrovsky's classic Russian farce, translated and directed by Timur Djordjadze; with 18th century Russian music and dancing highlighting the production. Tues.-Sat. at 8 (4/23 at 2); $6; 4/5-23. **Theater off Park,** 28 E. 35th (679-5684).

CHAMPEEN!—Melvin Van Peebles's musical about Bessie Smith, directed by him, choreographed by Louis Johnson, with a cast of 18 headed by Ted Ross, Sandra Reaves-Phillips, and Ruth Brown. Thurs.-Sat. at 7:30, Sun. at 3 & 7:30; $5; thru 4/17. **Henry DeJur Playhouse,** 466 Grand St. (598-0400).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

THE CHILDREN'S CRUSADE—Musical based on actual historical incidents during the year 1212, by Richard Peaslee and Kenneth Cavander. Fri. at 7, Sat. at 3 & 7, Sun. at 3 & 7; $6, $8; 4/1-24. **First Act,** 37 W. 65th (873-6400).

COLETTE COLLAGE—Tom Jones/Harvey Schmidt's musical based on the life of the French writer, starring Jana Robbins in the title role; directed by Fran Soeder. Wed.-Sat. at 8, Sat. & Sun. at 3. **York Theater,** 2 E. 90th (534-5366).

CONFESSIONAL—The first New York performance of Tennessee Williams's play which focuses on a group of Southern California drifters assembled in a bar; directed by Edward Berkeley. Mon., Wed., Thurs. & Fri. at 8, Sat. at 6:30 & 9, Sun. at 3 & 8; thru 4/3. **TOMI,** 23 W. 73rd (586-6544).

DOGS—James Stewart Bennett's musical fantasy/farce about nine stray mutts who escape from the pound and disguise themselves as human beings; directed by Charles Horne. Thurs.-Sun. at 8; $6. **Theater 22,** 54 W. 22nd (966-6596).

DOUBLE BILL—Alicia Rambert's *Caribbean Caper* and *Elevator Story,* mainly about two bored housewives on vacation in the islands. Wed.-Sun. at 8; 4/6-30. **Church of the Good Shepherd,** 152 W. 66th (988-9200).

DOUBLE BILL—*Sister to Sister,* two one-acters (*Sisters* and *Snow Leopards*), with Giulia Pagano and Alice White; directed by Licia Colombi. Sun.-Wed. at 7:30; $4; 3/27-4/13. **18th St. Plyhse,** 145 W. 18th St. (929-3567).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

FROM BROOKS WITH LOVE—Book and lyrics by Wayne Sheriden, score by Russ Taylor and George Koch, a new musical comedy about the sales people and manager of a very traditional haberdashery; directed by William Michael Mahler. With Geraldine Hanning, Ralph Anthony, Peter Blaxill and Gwen Armont. Wed.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3; $12-$16. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

THE GREAT CONFESSION—Lillian Hurst stars in a comedy/drama focusing on a couple forced to communicate with one another after a lapse of ten years when their tv set breaks down; written by Argentinian playwrights Armando Chulak and Sergio Amadeo De Cecco; directed by Max Ferra. In English, Wed.-Fri. at 7:30; in Spanish Sat. & Sun. at 2:30 & 7:30; $7. **Puerto Rican Traveling Theater,** 304 W. 47th (354-1293).

GRUNTS—Joshua Brand's play about the plans and dreams of construction workers; directed by Marvin Kahan. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3; $6; thru 4/3. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

THE HOUSE OF RAMON IGLESIA—Jose Rivera's play about a Puerto Rican family torn between the American dream and nostalgia for their native land; directed by Jack Gelbar. Tues.-Sat. at 8, Sun. at 2 & 7; $10; thru 4/10. **Ensemble Studio,** 549 W. 52nd (247-4982).

I AM A CAMERA—John Van Druten's play, inspired by the Christopher Isherwood stories, starring Keely Eastley and J.B. Martin; directed by Irene Moore. Thurs.-Sat. at 7:30; Sun. at 2:30; $4; thru 4/17. **Open Space,** 133 Second Ave. (929-3567).

IN THE COUNTRY—Argentinian playwright Griselda Gambaro's allegory of the effects of political oppression; directed by Francoise Kourilsky. Wed.-Sat. at 8, Sun. at 3 & 7; $8-10; from 4/6. **Open Space,** 133 Second Ave. (254-8630).

THE KILLING GAME—Eugene Ionesco's work depicting the disintegration of a community besieged by the plague; directed by Al D'Andrea. Sun.-Thurs. at 8:30; $6; thru 3/31. **78th St. Theater Lab,** 236 W. 78th (595-0850).

LIBERTY CALL—Buriel Clay's play about two U.S. sailors on board a ship in South East Asia; with Samm Art Williams and Michael Jameson. Thurs.-Sun. at 7:30; $5; 3/31-4/17. **New Federal Theater,** 466 Grand St. (598-0400).

LITTLE MARY SUNSHINE—Revival of the musical by Rick Besoyan, based on the Nelson Eddy and Jeannette MacDonald movies; directed by David McNitt. Fri. & Sat. at 7:30, Sun. at 3:30; $6; thru 4/17. **Eastside Center,** 931 First Ave. (486-1431).

LUCKY GIRL—Plus 3 other new one-act plays by Ruth Gilbert; directed by Carole Chazin, Laurel Keating, Ann Raychel, and Bonnie Walsh. Wed.-Sat. at 8; thru 4/2. **Marilyn Monroe Theater,** 115 E. 15th St. (533-5500).

OFF THE WALL—(*Or, Did I Put My Foot in Your Mouth?*) Musical comedy revue, political satire and improvisation. Wed. & Sun. at 7:30, $3; 4th Wall Repertory. **Truck & Warehouse,** 79 E. 4th (254-5060).

MAMA, I WANT TO SING—*A Story in Concert,* the musical saga of a pop singer's rise from gospel church choir to stardom, written by Vy Higginsen and Kenneth Wydro. With Tisha Campbell, Alexander Barton, Carol Dennis, and Esther Marrow, and the New York Community Choir. Fri.-Sat. at 8, Sun. at 7:30, Sat. at 2, Sun. at 3; $10, $15; thru 4/10. **Heckscher Theater,** 1230 Fifth Ave. (307-5042).

PHANTOM LIMBS—Charles Borkhuis's surrealist dream play, directed by Gitta Honegger. Thurs.-Mon. at 8, Sat. & Sun. at 3; $8; from 3/31. **Open Eye,** 316 E. 88th (534-6909).

RED ROVER, RED ROVER—Oliver Hailey's study of modern marriage, in which three couples staying overnight after a party become involved in a series of weird incidents; directed by Tony Napoli. Wed.-Sat. at 8, Sat. at 3. Sun. at 2:30 & 7:30; $13; thru 4/10. **TOMI,** 23 W. 73rd St. (736-9099).

RICHARD'S CORK LEG—Brendan Behan's last play, a satirical farce set in a graveyard; directed by Jim Sheridan. Fri. & Sat. at 8, Sun. at 3; $6; thru April. **Irish Arts Center,** 553 W. 51st (757-3318).

RING ROUND THE MOON—Jean Anouilh's comedy concerns the amorous adventures of twin brothers; directed by Ken Bachtold; with Steve Franklin in the dual role of the twins. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 4/3. **18th St. Plyhse,** 145 W. 18th (929-3567).

SPLIT BRITCHES—Written and directed by Lois Weaver, a story of three women isolated in a mountain farmhouse. Wed.-Sat. at 8, Sun. at 3; $7; 3/30-4/17. **Open Gate Theater,** 401 E. 29th (929-3567).

STRAY DOG STORY—Robert Chesley's fairy tale for adults; directed by Nicholas Deutsch. Thurs., Fri., & Sun. at 8:30, Sat. at 7 & 10; $6, $7. **Shandol Theater,** 137 W. 22nd (243-9504).

THE TRIUMPH OF THE SPIDER MONKEY—Joyce Carol Oates's play about the trial of a mass murderer; directed by James Keeler. Wed.-Sun. at 8; $6; 3/30-4/17. **Cubiculo,** 414 W. 51st (265-2138).

THE ULYSSES COMPLEX—*And the Penelope Not So Simple Either,* a drama by Herman Miller about a theatrical pair who have a history together of love and anger. Wed.-Sat. at 8; 3/30-4/23. **Sargent Theater,** 314 W. 54th (531-3044).

UNION CITY THANKSGIVING—Manuel Martin, Jr.,'s comedy about the clash of a Cuban family with its new environment in New Jersey; thru 4/3; $10. **INTAR,** 420 W. 42nd St. (695-6134).

THE VALIANT—A play about a man in prison for committing a murder, written by Holworthy Hall & Robert Middlemass; directed by Scott Starkey. Fri. & Sat. at 9:30, Sun. at 6:30; $5; thru 4/17. **Academy Arts,** 931 First Ave. (486-1431).

VIEUX CARRÉ—Tennessee Williams's autobiographical memory play about the eccentric residents of a run-down boarding house in 1938 New Orleans; directed by Stephen Zuckerman; with John Bedford-Lloyd, Jacqueline Brooks, Brian Hargrove, Tom Klunis, Anna Minot, Mark Soper, Louise Stubbs, Elaine Swann, and Anne Twomey. Thurs.-Sat. at 8, Sun. at 3 (thru 4/10); Wed.-Sat. at 8, Sun. at 3 & 7:30 (4/13-24); $8; **WPA Theater,** 138 Fifth Ave. (691-2274).

A WOMAN OF NO IMPORTANCE—Oscar Wilde's play, set in La Belle Epoque, directed by Thomas Summa. Tues.-Sat. at 8, Sun. at 3 & 8; 3/29-4/10. **National Arts,** 15 Gramercy Park So. (679-7575).

THE WOULD-BE GENTLEMAN—Moliere's comedy about a man who will go to any extreme to become a Gentleman; directed by Susan Sternkopf. Thurs.-Sat. at 8, Sun. at 3; $8; 3/31-4/17. **Nameless Theater,** 122 W. 22nd (242-9768).

YORDIM—Gerald Paul Hillman's absurdist comedy about *Those Who Left Israel,* with a cast of Israeli actors and actresses. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 8; thru 4/16. **Lion Theater** 422 W. 42nd (279-4200).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

SIAH ARMAJANI/MARY MISS—Architectonic sculpture/Drawings, Field Rotation. Thru 4/2. Protetch, 37 W. 57th (838-7436).

HYMAN BLOOM—Recent paintings, 4/2-28. Dintenfass, 50 W. 57th (581-2268).

RICHARD BOSMAN—Shaving, smoking, drinking plus *elemental struggles*, thru 4/16. Alexander, 20 W. 57th (757-3721).

GANDY BRODIE (1925-1975)—Fragmentary landscapes, still life motifs using expressionist surfaces, thru 4/2. Janis, 110 W. 57th (586-0110).

CYNTHIA CARLSON—Insects as parodies of installations in natural history museums, 3/29-4/23. Adler, 37 W. 57th (980-9696).

VIJA CELMINS—Galaxies in graphite on paper, painted bronzes, etchings, thru 4/9. McKee, 41 E. 57th (688-5951).

MARCIA DALBY—*Farm animals and implements in* 100 sculptures of chicken wire covered with cheesecloth, thru 4/2. Wolf, 30 W. 57th (586-8432).

NASSOS DAPHNIS—Paintings of the 50's, thru 4/16. Zarre, 41 E. 57th (752-0498).

JACK EARL—"Our Time," in ceramic sculpture, thru 4/9. Portnoy, 56 W. 57th (757-0461).

ERTÉ—Sculpture, graphics, gouaches, thru 3/31. Dyansen, 11 E. 57th (226-3384).

ANTONIO FRASCONI—Recent woodcuts, thru 4/21. Dintenfass, 50 W. 57th (581-2268).

JANE FREILICHER—Landscapes from her home in Watermill and still lifes from her New York City studio windows, thru 4/6. Fischbach, 29 W. 57th (759-2345).

JULIO GONZALEZ—Ink drawings and sculpture, thru 4/6. Galeria Joan Prats, 29 W. 57th (486-6770).

JOSEP GRAU-GARRIGA—Drawings, thru 4/14. Arras, 29 W. 57th (421-1177).

JOHN STUART INGLE—Still life arrangements in watercolors, thru 3/31. Tatistcheff, 38 E. 57th (888-1599).

PATRICIA JOHANSON—Drawings for landscape projects, thru 4/9. Esman, 29 W. 57th (421-9490).

JACOB KAINEN—Recent paintings and works on paper, thru 3/31. Deutsch, 20 W. 57th (765-4722).

ALEX KATZ—Recent large figure paintings, thru 3/31. Marlborough, 40 W. 57th (541-4900).

PAUL KLEE—Paintings, gouaches, and drawings, 3/30-4/30. del Re, 41 E. 57th (688-1843).

ALFRED KUBIN—Symbolic, dream imagery drawings and paintings with a predilection for the macabre, thru 5/7. Galerie St. Etienne, 24 W. 57th (245-6734).

ELLERY KURTZ/CHARLES SELIGER—Fragments of posters, billboards, thru 4/9/Nature in acrylics, thru 4/16/20th century American painting and sculpture by Avery, Dove, Henri, Lozowick, Marin, Zorach, thru 4/16. Crispo, 41 E. 57th (758-9190).

ALFRED LESLIE—Female models at the beach, self-portrait, the artist's children, thru 4/28. Frumkin, 50 W. 57th (757-6655).

ALEXANDER LIBERMAN/MICHAEL STEINER—New collage paintings and abstract sculpture/Paintings on paper, done in Tuscany. Thru 4/30. Emmerich, 41 E. 57th (752-0124).

CHUCK MAGISTRO—Large, exotically colored canvases suggesting vegetation/Small elemental paintings by Castoro, Nozkowski, others. Thru 4/7. deNagy, 29 W. 57th (421-3780).

KENNETH NOLAND—New pristine abstractions/Frankenthaler, Gottlieb, Hofmann, Louis, and Steea from 1952 to 1962. Thru 4/2. Emmerich, 41 E. 57th (752-0124).

GUNNAR NORRMAN—Nature and still life in fifty drypoints, thru 4/30/Landscapes, flowers, and trees in pencil and charcoal, thru 4/9. Fitch-Febvrel, 5 E. 57th (688-8522)/Staempfli, 47 E. 77th (535-1919).

STEPHEN PACE—Deer Isle, Maine in an abstract expressionist vein, 4/2-28. Sachs, 29 W. 57th (421-8686).

VICTOR PESCE/JAY SWIFT—Paintings/Sculpture. Thru 4/2. Oscarsson Hood, 41 W. 57th (750-8640).

MATT PHILLIPS—Flags, exotic markets, figures in interiors, thru 4/14. Pearl, 38 E. 57th (838-6310).

MILTON RESNICK—Abstractions, 1962 to 1982, thru 4/9. Gruenebaum, 38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30.

JON SCHUELER—Abstracted landscapes, seascapes, thru 3/31. Sachs, 29 W. 57th (421-8686).

CHARLES SHAW—Montages in cards/Constructions from the 30's. Thru 4/2. Washburn, 42 E. 57th/113 Greene (573-0546).

ADAM SIMON—Large expressionistic acrylics on paper, thru 4/23. Touchstone, 29 W. 57th (826-6111).

T.L. SOLIEN—Self-portraiture linking disparate elements, thru 4/9. Getler/Pall, 50 W. 57th (581-2724).

WILLIAM THON—Maine, Italy, Ireland in oils and watercolors, 3/29-4/23. Midtown, 11 E. 57th (758-1900).

PETER TURNBULL—*Personal narratives of English* life in egg tempera, thru 3/31. Dintenfass, 50 W. 57th (581-2268).

Madison Avenue and Vicinity

BILL BARRETT—Bronze and aluminum abstract sculpture, thru 4/5. Sculpture Center, 167 E. 69th (879-0430).

GEORG BASELITZ—A retrospective, 1962 to 1982, 4/2-5/7. Fourcade, 36 E. 75th (535-3980).

LELAND BELL—Recent paintings, thru 4/20. Schoelkopf, 825 Madison (879-4638).

GEORGE BELLOWS—Five monumental oils of German atrocities in World War I, lithos, sketches, thru 4/13. Hirschl & Adler, 21 E. 70th (535-8810).

EDGAR CHAHINE (1874-1947)—Venice and the Belle Epoque, thru 4/16. Aldis Browne, 1018 Madison (593-3560).

RICHARD DIEBENKORN/CAROLEE THEA—Recent abstract etchings/Painted constructions, drawings. Thru 4/9. Gimbel, 15 E. 49th (940-4176). Mon.-Sat. 10-6.

GARTH EVANS—Plywood wall sculpture, drawings, thru 4/20. Elkon, 1063 Madison (535-3940).

HERBERT FERBER—Paintings/Sculpture. Thru 3/31. Knoedler, 19 E. 70th (794-0550)/Weintraub, 992 Madison (879-1195).

SHIGEO FUKUDA—Projects for monuments, thru 4/30. Reinhold-Brown, 26 E. 78th (734-7999).

GRACE GRAUPE-PILLARD—Large nudes, thru 4/23. Steinbaum, 903 Madison (734-3373).

WILLIAM GROPPER—Paintings, political cartoons, drawings from the 20's through the 40's, 4/2-23. ACA, 21 E. 67th (628-2440).

ROBERT HALLOWELL (1886-1939)—Figurative paintings and watercolors, thru 4/16. Marbella, 28 E. 72nd (288-7809).

JOHN HARTELL—Paintings, thru 4/16. Kraushaar, 724 Fifth (307-5730).

WILLIAM STANLEY HASELTINE (1835-1900)—Thirty landscape drawings, thru 4/2. Davis & Langdale, 746 Madison (861-2811).

JAMALI—Mournful figures, thru 3/31. Hibel, 1018 Madison (734-4448).

HORST JANSSEN—Selected etchings, thru 4/23. Lefebre, 47 E. 77th (744-3384).

OLIVER JOHNSON—Still lifes, thru 4/16. Felicie, 141 E. 56th (752-7567).

WOLF KAHN—Endless fields, shimmering light of Vermont, thru 4/2. Borgenicht, 724 Fifth (247-2111).

RICHARD LETHEM/ROONEY O'NEIL—Nudes, people in urban spaces. Thru 3/31. Stone, 48 E. 86th (988-6870).

ROXI MARSEN—Paintings chosen by Tworkov, thru 4/14. CDS, 13 E. 75th (772-9555).

SUSAN ROTHENBERG—Recent elemental images, thru 4/20. Willard, 29 E. 72nd (744-2925).

MARK ROTHKO—Colorfields from 1949 to 1970, 4/1-30. Pace, 32 E. 57th (421-3292).

JORGE TACLA—*Isolated figures in fragmented color* fields, thru 4/16. Inter-American Art, 1000 Madison (772-7760).

ANTONI TAULE—Daylight penetrating interiors, thru 4/22. Spanish Institute, 684 Park (628-0420). Mon.-Fri. 12-6.

DOUG WEBB—Hyper-surrealism, including a motor boat in the sink, thru 4/9. Arman, 817 Madison (570-2700).

JACK ZAJAC—Easter goat sculpture, 4/2-23. Forum, 1018 Madison (772-7666).

SoHo

BERND AND HILLA BECHER/MICHAEL GOLDBERG—Industrial structures/Dissolution of architecture in mixed-media using metal powders. Thru 4/9. Sonnabend, 420 W. Broadway (966-6160).

ERICA BOGIN/BRIAN GALLAGAN—Collages/Box constructions. 4/2-21. Eno, 101 Wooster (226-5342).

FRANCOIS BOISROND—Manipulated images, crudely drawn using bold colors, thru 4/19. Annina Nosei, 100 Prince (431-9253).

PETER CARELLA—Landscapes and figures, thru 4/13. First Street, 386 W. Broadway (238-1726).

WENDELL CASTEL—Furniture, thru 4/20. Milliken, 98 Prince (966-7800).

WARREN DREHER—Precise pastels, thru 4/24. Vorpal, 465 W. Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6.

BRYAN HUNT—Recent sculpture, 4/2-5/14. BlumHelman, 112 Greene (245-2888), and 20 W. 57th.

JEROME JOHNSON—Large painted aluminum sculpture, thru 4/4. Rosenberg, 115 Wooster (431-4838).

NANCY KETCHMAN—Familiar objects and places in a focused realism using pastels and paint, 3/29-4/17. Pindar, 127 Greene (533-4881).

ANGELA MANNO—A lake bed using molten wax and textile dyes on silk and cotton, thru 4/30. Surroundings, 460 W. Broadway (475-8153).

PAM MILLER/KATE RABINOWITZ—Abstract acrylics on unprimed canvases/Old myths in a cloisonist style. Thru 4/3. Atlantic, 458 W. Broadway (228-0944).

ELIZABETH MURRAY—Recent paintings, 4/2-30. Cooper, 155 Wooster (674-0766).

IZHAR PATKIN/ALEXIS SMITH—A black bride, a ring, a shattered glass/Collages of work, image, object. Thru 4/13. Solomon, 392 W. Broadway (925-1900).

BLAYLOCK PEPPARD—Paintings, thru 4/2. Concord, 451 Broome (925-2994).

JODY PINTO—Archaeological landscapes and the human in paint on paper, thru 4/2. Bromm, 90 W. Broadway (732-6196).

JOSEPH RAFFAEL—Colorful fish in water, the Luxembourg Gardens, thru 4/6. Hoffman, 429 W. Broadway (966-6676).

ROBERT RYMAN—Works, thru 3/31. Bonnier, 420 W. Broadway (334-8414).

MARY SALSTROM—Coloristic landscapes of northern Illinois, Maine, thru 4/13. Prince Street, 121 Wooster (226-9402).

B.K. SCHARBACH—Small figure portraits in watercolor, thru 4/13. Soho 20, 469 Broome (226-4167).

EDITH SCHLOSS—Recent paintings, thru 4/9. Ingber, 460 W. Broadway (674-0101).

ROSALIND SHAFFER—Figurative wood constructions, thru 4/13. Soho 20, 469 Broome (226-4167).

JUNE SILVERBERG—Studio oils and small Central Park motifs, thru 4/13. Bowery, 121 Wooster (226-9543).

MARTIN SILVERMAN—Bronze figures, some life-size and polychromed, thru 4/9. Thorp, 419 W. Broadway (431-6880).

ROBERT STACKHOUSE—Watercolors, drawings, sculpture attuned to landscape, 4/2-5/7. Hutchinson, 138 Greene (966-3066).

WALTER STEDING/TOM WARREN—Wall of portraits/"Photo Portrait Studio." Thru 4/9. Semaphore, 462 W. Broadway (228-7990).

ALAN VEGA—Crucifixes of light bulbs, signs, wood, wires, thru 4/9. Gladstone, 152 Wooster (505-8690).

SOKHI WAGNER—"*Tourism,*" *a multimedia installation*, thru 4/2. Kitchen, 484 Broome (925-3615). Tues.-Sat. 1-6.

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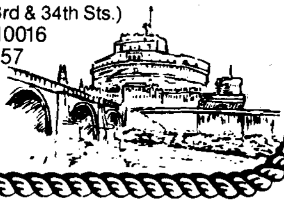

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ART

Other

JERRI ALLYN—"Love Novellas," an audio installation, thru 4/9. Franklin Furnace, 112 Franklin (925-4671).

ISABEL BISHOP—Genre paintings, drawings, and prints, thru 4/3. Wave Hill, 675 W. 252nd (549-2055).

MARK DI SUVERO—Large sculpture including "swinging beds," thru 4/16. Oil & Steel, 157 Chambers (964-1567).

FRAN DROPKIN—The beach, thru 4/17. Zoma, 327 Columbus at 75th (595-0500).

NOREEN GRANT/MARY TEICHMAN—Screens and kimonos/Etchings of interiors. Thru 4/30. Jay, 13 Jay (925-9424).

ANNE HEALY—"Layerings," drawings, porcelains, bronzes, thru 4/2. A.I.R., 63 Crosby (966-0799).

FRIDA KAHLO/TINA MODOTTI—Surreal self-portraits/Photos of the Mexican Revolution. Thru 4/23. Grey Art, NYU, 33 Washington Pl. (598-7603).

SHOKO KINGETSU/KEN SOFER—Collages, acrylics/Abstractions. Thru 4/16. Kaber, 900 First (308-2040).

BARRY MOSER—Self-portraits, landscapes in drawings and prints, thru 4/24. Ryan, 452 Columbus (799-2304).

GROUP SHOWS

57th Street

BASKERVILLE I WATSON—24 W. 57th (582-0058). Artschwager, Borofsky, Paik, Torres, Wegman, thru 4/9.

GRAND CENTRAL—24 W. 57th (867-3344). Three Realist American watercolorists, thru 4/2.

KORNBLEE—20 W. 57th (586-1178). 19th and 20th century landscapes, thru 4/2.

SUMERS—50 W. 57th (541-8334). Three German expressionist printmakers, Janthur, Meidner, Steinhardt, 3/29-4/30.

Madison Avenue and Vicinity

GRAHAM—1014 Madison (535-5767). American figure painting and portraits from Stuart to Pene du Bois, thru 5/27.

COE KERR—49 E. 82nd (628-1340). Mon.-Fri. 9-5. Contemporary American realism by Bama, Cottingham, Wyeth, thru 4/15.

LABOETIE—9 E. 82nd (535-4865). Balla, Balthus, Braque, Gris, Kandinsky, thru 5/30.

ROLLY-MICHAUX—943 Madison (535-1460). d'Almeida, McKnight, Wilson, 3/29-4/16.

RONIN—605 Madison (688-0188). Mon.-Sat. 10-6. 19th century Japanese triptych prints, thru 4/30.

SCHLESINGER-BOISANTE—822 Madison (734-3600). Mon.-Sat. 10-6. Americans of the 30's and 40's Burkhardt, Ferren, Graves, Salemme, Tanning, Tworkov, thru 4/30.

SPANIERMAN—50 E. 78th (879-7085). The Hudson River School, thru 4/23.

URBAN CENTER—457 Madison (807-6480). Mon.-Sat. 10-5. Revival and Art Deco architecture in Flatbush; Blank Walls, the new face of downtown; Buildings in progress in lower Manhattan, thru 4/6.

Soho

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Members of the Tanager Gallery from 1952 to 1962 including Dodd, Fine, Geist, Katz, King, thru 4/30.

CENTRAL HALL—386 W. Broadway (226-9215). Tues.-Sun. 1-6. Latin American women artists living in New York City, thru 4/3.

55 MERCER—(226-8513). Wall reliefs by Hertz, textural patterns by Jannetti, found objects and photos by Shaver, raw and painted wood by Smith, thru 4/19.

KNOWLTON—153 Mercer (794-9700). Africano, Basquiat, Boisrond, Christo, Haring, Longo, Salle, Samaras, 4/9-5/7.

VISUAL ARTS—137 Wooster (598-0221). People in unusual environments by Brovold, desolate interiors by Froese, black origins in photos by Chong, small figures in landscapes (photos) by Ford, thru 4/17.

WARD-NASSE—178 Prince (925-6951). Polka dots by Heaney, sand and oil by Thomas, and dyed paper pulp by Trosky, thru 4/14.

WESTBROADWAY—431 W. Broadway (966-2520). Realist visions by Banziger, color fragments by Krynski, thru 4/14.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

BOUCKAERT—100 Hudson (925-6239). Mask-like geometric sculpture by Ambrose, abstracted landscapes by Brett, others, thru 4/23.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Works by ten on eight artists including Brockley, Lucas, McAdams, Scotti, 3/29-4/8.

CLOCKTOWER—108 Leonard (784-2084). Wed.-Fri. 1-6, Sat. 10-6. "Habitats," by Armajani, Artswager, Ferrari, Gehry, Johnson, Lewitt, Miss, thru 4/9.

DELAHUNTY—291 Church (226-2519). Callis, Fishman, McFadden, Nicosia, Scanga, Surls, thru 4/16.

JAMAICA ARTS CENTER—161-04 Jamaica Avenue, Jamaica (658-7400). 28 objects from the Metropolitan Museum's African, Pre-Columbian, Micronesian collections, thru 4/30.

SPACED—165 W. 72nd (787-6350). Interiors of architecture from the past and the present, thru 4/30.

Photography

JAMES ABEE—Famous personalities that appeared in *Vanity Fair* between 1918 and 1934/19th century reverse glass paintings from the Leight Collection. Thru 4/9. Washburn, 113 Greene (966-3151)/42 E. 57th (753-0546).

MARCEL BARDON—China and Paris in color, thru 4/7. Castelli, 43 W. 61st (245-0673).

ERWIN BLUMENFELD—Solarization, silhouetting, multiple images, abstractions from 1935 to 1969, thru 4/2. Staley Wise, 111 Wooster (431-7292).

PAUL CALHOUN/ROBERT GLICK—Chinatown in black and white by both. Thru 4/17. Henry Street Settlement, 466 Grand (766-9200). Tues.-Sat. 1-6.

LEONARD FELDMAN—Dramatic, direct black and white rooftops, portraits, landscapes, thru 4/2. Pleiades, 164 Mercer (226-9093).

DAVID FINN—Henry Moore's "Large Two Forms," thru 4/28. Columbia University, Rotunda, Low Memorial Library, Broadway at 116th (280-5573). Mon.-Fri. 9-5.

JAMES FRIEDMAN/AHARON GLUSKA—Photos of Nazi concentration camp sites/Paintings. Thru 3/31. Urdang, 23 E. 74th (288-7004).

JOHN GOSSAGE—L.A. and Berlin, 4/2-23. Castelli, 4 E. 77th (288-3202).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). "Improbable Memories" of top French fashion photographer Sarah Moon; the mansions of Newport and Long Island, large and in color by Len Jenshel, thru 4/3.

BUILDER LEVY—Twenty years in black and white, thru 4/2. Ledel, 168 Mercer (966-7659).

SCOTT MACLEAY—The shapes and graphic forms of dancers, thru 4/15. Pfeifer, 825 Madison (737-2055).

JACK MANNING—A slum in Old San Juan, "La Perla," thru 4/12. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

GEANNA MEROLA—Reoriented objects, patterns, and color, thru 4/14. Photo Center, NYU, 721 Broadway (598-3939).

NEIKRUG—224 E. 68th (288-7741). Wed.-Sat. 1-6. The Brooklyn Bridge, thru 4/9.

LEV POLIAKOV—Russia, thru 3/31. Nikon House, 620 Fifth (586-3907).

PRAKAPAS—19 E. 71st (737-6066). Belgian surrealist photography, thru 4/2.

CHARLES ROLAND—Black women, thru 3/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8 p.m., Fri., Sat. 3-10 p.m.

PAUL STRAND—The Stieglitz years at 291 including "Camera Work" and portraits of Hartley, Lachaise, Marin, thru 4/23. Zabriskie, 724 Fifth (307-7430).

JOSEPH SZABO—Adolescents, thru 4/8. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9 p.m.

LARRY TOWELL—In Calcutta with Mother Theresa's order for men, thru 4/12. Cathedral of St. John the Divine, 1047 Amsterdam at 112th (678-6732).

JOEL PETER WITKIN—Recent black and whites, 3/29-4/30. Hardison, 795 Broadway (505-6220).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Glen Lukens: Pioneer of the Vessel Aesthetic: 26 works in clay and glass; thru 4/3. . . Czechoslovakian Glass: Seven Masters; thru 5/29. . . Selections from the Permanent Collection; thru

4/3. **Museum II,** at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. The Art of Wood Turning; thru 5/13.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... North American Indians... Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15... Deep Ocean Photography; thru 5/15... New Frontier of Life; thru 5/15.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... The Silk Route and the Diamond Path; thru 4/3.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The Great East River Bridge: 1883-1983; thru 6/19.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Tiffany Studios: Metalwork and Other Decorative Arts; thru 4/17... Designed for Theater; thru 5/1... Carnegie Mansion "Embellishments"; thru 5/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). American Sculpture from the Permanent Collection; thru 5/8... Modern Masters... Julio González: A Retrospective; thru 5/8... Recent Acquisitions: Works on Paper; thru 5/15.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... Frank Stella: Polish Wooden Synagogue Constructions from the 1970's; thru 5/1... Recent Acquisitions: 1979-1982; thru 5/15.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... The Celestial Pen: Islamic Calligraphy; thru 7/3... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... La Belle Epoque; thru 9/4... The new Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84... 15th and 16th Century Italian Drawings; thru 4/17... The Vatican Collections: The Papacy and Art; thru 6/12... Advertising America: American Posters from the 1890's to the 1920's; thru 5/22... Color and Shape in American Indian Art, thru 7/3.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Symbolic Animals, Monsters, and Demons in Antiquity and the Middle Ages; thru 4/10... *Johannes Brahms: Manuscripts;* thru 4/10... The Art of William Blake; thru 3/31... Drawings by Gravelot; thru 3/31... Saint-Exupéry and The Little Prince; thru 4/10.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Eloy Blanco: Faces and Figures, A Retrospective... Marcos Kalisch: 30 Pictures... José Carrero: Obsession with a Laughing Mask... Adal Alberto Maldonado: Portraits; The Puerto Rican Series. Thru 5/1.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Shape of Things: Folk Sculpture from Two Centuries; thru May.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... So The Spirit Flows; thru June '83... Arctic Art: Eskimo Ivory; thru 5/1.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The House of *Worth: The Gilded Age in New York 1860-1918; thru* 9/5... A Celebration: One Hundred Years of Yiddish Theater in New York; thru 4/10... Currier & Ives, Sail and Steam; thru 5/1... **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on development of holography from 1947... Contemporary Portrait Gallery... Light Years; thru Dec... Contemporary Art Holography.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Three New Skyscrapers; thru 3/29... Prints from Blocks: Gauguin to Now; thru 5/15... New Acquisitions: Drawings; thru 4/12.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Nevelson and O'Keeffe: Independents of the Twentieth Century; thru 4/10... Allen Bertoldi (1941-1981): Retrospective; thru 4/10.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. The 158th Annual Exhibition; thru 4/23.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31... A Celebration: American Landscape Painting, Genre Art, and Drawing; thru 6/5... The Sage of Sunnyside: A Washington Irving Bicentennial Celebration 1783-1983; thru 5/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. FDR and the Arts: The WPA Projects; thru 4/23... Seasons; thru 4/30... Rambler's: Literary Travels at home and abroad; 4/1-Sept. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. "First, A School..." Fifty Years of the School of American Ballet; thru 4/9... Joseph Szigeti Remembered; thru 4/22.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Masterpieces of 20th Century Art: The Mandel Collection; thru 5/1... The World of Japanese Theater; thru 4/17.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Pysanky: Ukrainian Easter Eggs; thru 6/26... Lost Architecture of Kiev; thru fall '83... Ukrainian Folk Costumes.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... 1983 Biennial Exhibition; thru 5/22. **Federal Hall,** 26 Wall St. (431-1620). Mon.-Fri. 11-3. Portraits, on a Human Scale; thru 4/1.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults, 50 cents children. Raban Remembered: Jerusalem's Forgotten Master; thru June... New Ceremonial Objects and Panels Fashioned in Stained Glass; thru 6/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 4/7. **East,** 219 E. 67th St. (570-4141). 3/29 at 10: Chinese & Japanese Ceramics & Works of Art. On view from 3/24. 3/30 at 2: Louis Icart: Painting, Sculpture, Prints, and Memorabilia. On view from 3/26.

DOYLE—175 E. 87th St. (427-2730). 3/30 at 10: By order of the Provident Loan Society: Jewelry, Watches, Silverware, Numismatics, and Philatelics. On view from 3/26. 3/31 at 10: Books, Manuscripts, and Autographs. On view from 3/26. 3/31 at 2: Haute Couture: Featuring the collection of Hope Hampton. On view from 3/26.

PHILLIPS—406 E. 79th St. (570-4830). 3/30 at 11: English, Continental Furniture, and Decorations together with European Ceramics and Oriental Rugs. On view from 3/26.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 3/29 at 10:15 & 2: Sotheby's Arcade Auctions. On view from 3/24.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth Opens

ON WED., MARCH 30, a booth similar to TKTS in Duffy Square will open in Bryant Park, just off 42nd St. and Sixth Ave. Open seven days from noon to 7 p.m., the booth will handle same-day tickets at half-price (plus a small service charge) for opera, dance, and concert performances at Carnegie Hall, Lincoln Center, the Joyce Theater, City Center, the Brooklyn Academy of Music, and other halls. Sales of these day-of-performance tickets will depend on availability (382-2323).

Monday, March 28

MANUEL BARRUECO, classical guitar. Weiss, Bach, Sor, Ohana, Rodrigo, Villa-Lobos. Alice Tully Hall at 8. $8.

THOMAS BEVERIDGE, bass-baritone, with pianist Martin Katz. N.Y.C. premiere of "Odysseus," a cycle of 15 songs composed by Mr. Beveridge. Symphony Space at 8. $3.

CHARLES CURTIS, cellist (N.Y. recital debut), with pianist Jonathan Feldman. Boccherini, Bach, Barber, Chopin, others. Town Hall at 6. $3.

JOYCE ANDREWS, vocalist. Lincoln Center Library at 4. Free.

SOLAIRE ENSEMBLE—Violin, viola, cello, bass, piano. Schubert's "Trout" Quintet; premiere by Charles Morrow; other works. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Tuesday, March 29

NEW YORK PHILHARMONIC, Rafael Kubelik conducting; New York Choral Artists; soloists Brunner, Cassilly, Cheek, Cole, Creech, Dworchak, Foldi, Grobe, Hirst, Mittelmann, Reeve, West. Janacek's *From the House of the Dead* (in English). Avery Fisher Hall at 8. $6-$22.

JAMES CUNNINGHAM, saxophonist, with pianist Li-ly Chang. Works by Jean Eichelberger Ivey (world premiere of *Triton's Horn*), Strandberg, Milhaud, Tcherepnin. Carnegie Recital Hall at 8. $6.

GEORGE FOCA-RODI, pianist. Alice Tully Hall at 8. $8-$12.

HOLY TRINITY BACH CHOIR, Frederick Grimes conductor, with orchestra and soloists. Bach's *St. John Passion*. Holy Trinity Lutheran Church, Central Park West and 65th St., at 7:30. $5.

ST. THOMAS CHOIR/CONCERT ROYAL, Gerre Hancock, conductor; orchestra and soloists. Bach's *St. John Passion*. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 7:30. $5.

PIERRE-HENRI XUEREB, violist. Lincoln Center Library at 4. Free.

JOE DIZNEY & JIM THOMAS, with Ann De Marinis, Michael Brown, Karen Hegloff; dancers Robin Klingensmith, Maria Lakis, Tamar Kotoske, and performance artist Fiona Templeton. Bowery Project, 133 Bowery at Grand St. (431-8602), at 8:30. $4.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, March 30

MUSICA SACRA, Richard Westenburg conductor; Charles Bressler, David Arnold, Gwendolyn Bradley, Shirley Love, Jon Humphrey, Jan Opalach. Bach's *St. John Passion*. Avery Fisher Hall at 7:30. $9-$16.

KRYSTIAN ZIMERMAN, pianist. Brahms, Szymanowski, Chopin. Carnegie Hall at 8. $6-$12.50.

SMARAGDA MOURIKIS, pianist. Works by Mussorgsky, Liszt. Carnegie Recital Hall at 8. $5.

CONCERT ROYAL, with bassoonist Michael McGraw, tenor Jeffrey Thomas. Mozart concerti and a concert aria—American premieres on period instruments. Alice Tully Hall at 8. $9.

THOMAS LORANGO, pianist (N.Y. recital debut). Beethoven, Schumann, Bartók, Debussy, Barber. Town Hall at 6. $3.

MIDDLETON YOUTH ORCHESTRA, James Croxson conductor; violinist Oscar Shumsky. Mendelssohn, Corelli, Bach, Prokofiev, Lifchitz (N.Y. premiere), Ives. Symphony Space at 8. $6.

RENE DALANDAN, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

SOCIETY OF THE CLASSIC GUITAR—Lincoln Center Library at 4. Free.

NEAL GOREN, pianist/**GINA CARELLI,** soprano. Mozart, Rachmaninoff, Bizet, others. St. Ann and the Holy Trinity, Clinton and Montague Sts., at 12:30. $2.

Thursday, March 31

NEW YORK PHILHARMONIC, Zubin Mehta conductor. Prelude and "Good Friday Music" from Wagner's *Parsifal;* Bruckner's Symphony No. 7. Avery Fisher Hall at 8. $6-$22. Note: open rehearsal of this program Thurs. at 9:45 a.m.: $3.

EMANUEL AX, pianist/**YO-YO MA,** cellist. Beethoven, Brahms. Carnegie Hall at 8. $6-$12.50.

YEFIM BRONFMAN, pianist, Scarlatti, Schubert, Bartók, Mussorgsky. Metropolitan Museum at 8. $8.

LESLIE ALLISON, soprano. Works by Purcell, Schumann, Brahms, Debussy, Strauss, Kennedy-Fraser. Carnegie Recital Hall at 8. $6.

DAVID JOHNSON, pianist. Works by Franck, Ravel, Ginastera, Scarlatti, Beethoven, Schumann. Merkin Concert Hall at 8. $7.50.

INTERNATIONAL MUSIC FESTIVAL, with music by Beethoven, Cassada, Schumann. Violinists Michael Guttman, Alena Barera; violist Pierre-Henri Xuereb; cellist Gary Hoffman; pianists Haikung Suh, Aric Himy. Alice Tully Hall at 8. $5-$20.

MOTET CHOIR, singing from the church gallery, during Tenebrae service. The Bourdon (hour bell) will toll 33 strokes. Riverside Church, the Drive at 122nd St., at 8. Offering.

ERIC MILNES, organist. Works by Bach, Saint-Saëns, Reger. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

BARGEMUSIC RESIDENT MUSICIANS—Chamber orchestra, with violinist Sergiu Schwartz, flutist Susan Rotholz, harpist Rachel Van Voorhees. Vivaldi's *Four Seasons,* Mozart's Flute-Harp Concerto. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $15.

Friday, April 1

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Weber's 7 variations in B-flat for Clarinet and Piano on a Theme From *Silvana;* Mozart's Quintet in g, K. 516; Crumb's *Vox Balaenae* (*Voice of the Whale*), performed with masks, mime, antique cymbals; Beethoven's String Quartet in C, Op. 59, No. 3. Alice Tully Hall at 8. $12.

DIONNE WARWICK, in concert. Avery Fisher Hall at 8. $20-$25.

NEW YORK PHILHARMONIC—At 2. See 3/31.

KAREN AKERS, in her concert debut. Carnegie Hall at 8. $10-$17.50.

MISAO KAWASAKI, pianist. Works by Bach, Beethoven, Brahms, Schumann, Liszt. Lincoln Center Library at 4. Free.

SLIDE HAMPTON, trombonist. Jazz at Noon—a jam session. Freddy's, 308 E. 49th St., at 12. $4.

CALVIN HAMPTON, organist. Music of Bach, Dupré, Vierne. Calvary Episcopal Church, 21st St. and Park Ave So., at midnight. Free.

JOE HEUKEROTT, singer/songwriter. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, April 2

PHILIPPE ENTREMONT, pianist. Debussy and Chopin. Carnegie Hall at 8. $8-$15.

LORIN HOLLANDER, pianist. Schubert, Bach, Prokofiev. 92nd Street Y at 8. $9-$12.50.

NEW YORK PHILHARMONIC—See 3/31.

CHINESE MUSIC ENSEMBLE OF NEW YORK, conductor Jia-Zhen Song; vocalist Lin Ming-Zhen. Classical and contemporary Chinese music on traditional instruments. Merkin Concert Hall at 8. $6.

JEAN REDPATH—An evening of Scottish song. Symphony Space at 8. $8; in advance, $6.

JAMES R. LAWSON, carillonneur. Transcriptions of Bach chorales, and works by Diercks and Whipple. Riverside Church, the Drive at 122nd St., at noon. Free.

MARA MIROPOLSKAYA, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St. at 2. Free.

INRAT KHAN, L. SUBRAMANIAN, ALLA RAKHA KHAN—Alice Tully Hall at 7:30. $7.50-$20.

T. VISWANATHAN & V. THYAGARAJAN, with T. Ranganathan. Music of South India. Alternative Museum, 17 White St. (966-4444), at 8. $6.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

Sunday, April 3

AMERICAN SYMPHONY ORCHESTRA, Moshe Atzmon conductor; mezzo-soprano Janice Meyerson, women's chorus of the Oratorio Society of N.Y.; Brooklyn Boys Chorus. Mahler's Symphony No. 3. Carnegie Hall at 3. $6-$12.50.

CHAMBER MUSIC SOCIETY—At 5. See 4/1.

RANDY NEWMAN—Avery Fisher Hall at 7:30. $8-$15.

JOHN LINDBERG, bassist-composer/**LEO SMITH,** trumpeter-composer, and their groups. Contemporary music. Wollman Auditorium, 115th St. and Broadway, at 4. $5, $7.

WAVERLY CONSORT—"Four Centuries of Music for the Easter Season," from Russia, France; also Schütz's *Seven Last Words of Christ*. The Cloisters, Ft. Tryon Park (923-3700), at 3. $12.50.

HOLY TRINITY BACH CHOIR, Frederick Grimes director; organist Nancianne Parrella. Vespers service. Bach's Easter Oratorio, S. 249, and Sinfonia from Cantata 29. Holy Trinity Lutheran Church, CPW and 65th St., at 5. Offering.

RIVERSIDE CHURCH—At 4: Easter Day Festival Service of Music, with the New Philharmonia of Riverside, George Rothman director; Riverside Choir; organist John Walker, soprano Cynthia Madison, tenor Irwin Reese. Music of Bach, Mozart, Handel. Free. . . James R. Lawson will play the carillon at 8:30 a.m., 10:35 a.m., 12:15, and 3, with swinging peals at 10:30 a.m. and 3:55. Music at 3 includes music by Gouwens, Bach, Mozart, Handel, others. Free. Riverside Drive at 122nd St.

DONALD MORRISON, organist/**MELVIN BROILES,** trumpeter/**VIRGINIA BROBYN,** soprano. Easter music by Bach, Gigout, Handel, Delalande. St. Patrick's Cathedral, Fifth Ave. and 50th St., at 4:45. Free.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the Howard McGhee Quintet. Offering. . . At 7: Carl Reinlip Sextet. $3. Citicorp, 54th St. and Lexington

CHORISTERS AND GENTLEMEN OF THE CATHEDRAL — Music by Howells and Vaughan Williams. With the Omega Liturgical Dance Co. St. John the Divine, Amsterdam Ave. and 112th St., at 4.

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BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 3/31.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 16—Mon., 3/28, at 8: Rossini's *Il Barbiere di Siviglia,* Tchakarov conducting; with Von Stade, Elvira, Blake, Bruscantini, Montarsolo. 3/29 at 8: Puccini's *Madama Butterfly,* Kohn conducting; with Mitchell, Bybee, Ciannella, Holloway. 3/30 at 7: Wagner's *Die Walküre,* Varviso conducting; with Jones, Behrens, Cornell, Jung, Nentwig, Tschammer. 3/31 at 8: Verdi's *Il Trovatore,* Santi conducting; with Cruz-Romo, Cortez, Mauro, Manuguerra, Vernon. 4/1 at 7: Wagner's *Parsifal,* Levine conducting; with Troyanos, Jenkins, Estes, Mazura, Haugland, Vernon. 4/2 at 1: *Die Walküre;* same as 4/30, except Dunn for Cornell (broadcast, WQXR). 4/2 at 8: *Il Barbiere di Siviglia;* same as 4/28; Berberian for Montarsolo.

Other

PRINCESS IDA, by Gilbert and Sullivan. The Blue Hill Troupe, Ltd. Hunter College Playhouse, Lexington Ave. and 68th St. (316-1549). 3/29, 30, 4/2 at 8; 3/31, 4/1 at 7:30; 4/2, also at 2. Benefit, the Children's Art Carnival. $7-$40.

THE MOTHER OF US ALL, by Virgil Thomson and Gertrude Stein. A new version, directed by Stanley Silverman. St. Clement's, 423 W. 46th St. (582-1978). Thru 4/9, Tues.-Sat. at 8. $15.

BETLY, by Donizetti. *A comic opera, from 1836.* Opera Shop of the Vineyard Theatre, 309 E. 26th St. (683-0696). 4/2-17. Tues.-Sat. at 8; Sun. at 3, except 4/3 at 5. Tues.-Thurs., $8; Fri.-Sun., $10.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed., Thurs. $7-$12; Fri.-Sun. $7-$12.50. Thru 4/3: Gilbert and Sullivan's *The Pirates of Penzance.*

THE MUSIC MASTER, by Pergolesi/**ROSINA,** by William Shield. Broque Opera Co., at Greenwich House, 27 Barrow St. (535-6069). 4/1, 2, 8, 9, at 8; 4/3, 10 at 2. $8.

Dance

Other

THE CONSTRUCTION CO.—*Empty Quarter, Tide, Post No Bills, Mad. Ave., Bunnies on the Loose, Random Series.* White Dog Studio, 54 White St. (966-6347). 4/1, 2 at 8. $5.

FOOD, a dance-theatre revue, works of Laura Corsun and Angie Ralston. Cunningham Studio, 463 West St. (260-4752). 4/2, 3, at 8. $6.

PIERRE DELOCHE AND YVES MUSARD—*Duel,* based on a time-clock circle. Merce Cunningham Studio, 55 Bethune St. (777-8491). 3/29-31 at 9. $5.

FESTIVAL OF ETHNIC DANCES, *from* India, the Middle East, Polynesia, and Spain, with Indra-Nila, Ameena-Tara, and Claire Chinoy. Vital Arts Center, 78 Fifth Ave. (675-1136), near 13th St. 4/1, 2 at 8, 4/3 at 3. $6.

CAROLYN LORD & COMPANY—*Jargon,* a new dance work. Ohio Theatrical Studio, 59 Greene St. (924-7882). 3/31-4/3 at 8. $6.

MOMOMO DANCE COMPANY—Premiere of Pamela Harling's *Annapurna.* Performance Space 122, 155 First Ave. at 9th St. (477-5288). 4/1-3 at 9. $5.

ROSALIND NEWMAN AND DANCERS—*4: Stories* and other works. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 3/31-4/2 at 8, 4/3 at 3, 4/4 at 8, 4/7-9 at 8, 4/10 at 3, 4/11 at 8. $6.

PILAR RIOJA, flamenco dancer. Repertorio Español, at Gramercy Arts Theater, 138 E. 27th St. (889-2850). Thru 4/17: Tues. and Sun. at 7, Wed.-Sat. at 8; mats. Sat. Sun. at 3. Wed. mat. 4/6, 13 at 2. $15.

RIVERSIDE DANCE FESTIVAL—*The Art of Isadora,* a presentation of the great dancer's works under the direction of Lori Belilove and Adrienne Ramm; 3/29, 30, 31 at 8. Theater of the Riverside Church, 120th St. and the Drive (864-2929). $6.

LUISE WYKELL & CO., with *People, Places, and Things; Elements; Climate.* Marymount Manhattan Theater, 221 E. 71st St. (226-1105). 3/31, 4/1, 2 at 8. $6.

FIERCE DIVAS AND DIVOS OF BROADWAY—Entertainment featuring Maurice Hines, Judith Jamison, Mercedes Ellington, Terry Burrell, many more, including the Hines/Ellington Tap Ensemble and Frank Hatchett Dancers. McMillin Theater, 116th St. and Broadway, 4/3 at 4. $5-$25.

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OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS — Madison Square Garden, 3/29-6/5 (564-4400). Animals, trainers, aerial artists, clowns, the Pink Panther in person, are all part of this 113th edition. Performances at various times, and some pre-emptions for athletic events. $6.50-$10.50, with children's tickets less on some dates.

SEASONINGS — The soft fragrance and riotous colorings of English gardens are in evidence in the Brooklyn Botanic Garden's Spring Flower Show—masses of flowers in the Conservatory, semi-formal plantings, an arbor, a covered trellis, the Shakespeare Garden, the Cranford Rose Garden, rock gardens, all are in the English spirit for the Show, thru 4/13... As noted, Macy's is abloom with its own flower show, thru 4/2, and the pre-Easter week is also full of music and dance at the Herald Square emporium: 3/28, at 1, 2, and 3: 9-11-year old dancers from Jacques d'Amboise's "Swat Team" will perform French Revolution-inspired pieces. 3/29, the Choristers from the Cathedral School will sing holiday music, at 1 and 3 on the 3rd floor, at 2 in the Cellar. 3/31, six dancers from the Chinese American Arts Council will perform at 1 and 3 on 3, at 2 in the Cellar. 4/2, St. Bartholomew's Bell Choir will ring out, in the 3rd-floor clubhouse, at 12, 12:30, 1, and 1:30. Flowers, potpourri, and ikebana will be the focus of demonstrations on the 8th floor—check the store calendar for when and where... Out at Coney Island, Astroland Park and the Cyclone Roller Coaster are now open for the season, weekends only (plus holidays) through mid-June — over Easter weekend, you can also visit Mon. and Tues. 4/4-5.

EASTERN ART, TRADITIONAL QUILTS — A two-day show and sale of some objects and jewelry, plus paintings and ivory, is on at Marcoleo Ltd., 1295 First Ave. near 70th St., 4/1 and 2. They represent the findings of a team of filmmakers who've just come back from foreign shores... The quilts are at the YWCA, Lexington Ave. and 53rd St., 3/28-4/25. These are patchwork and appliqué, and all are by folk artist Lynne Lederman. On the 9th, she'll give a workshop at the Y, 10 a.m.-noon; $25.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

Tours

TOURS WITH THE 92ND STREET Y—Both these on 4/3, each $6.50. Tribeca, an "architectural grand tour" of this area of loft dwellers, galleries, and pre-Civil War architecture. Also "Geometric Broadway, its circles, squares, and triangles," from Union Square to Columbus Circle. Call 427-6000, ext. 179 to pre-register; most Y tours begin before noon.

PARK WALKS AND WORKSHOPS IN THE BOROUGHS, with the Urban Park Rangers. All are free. In the Bronx: 4/2 at 1, meet at Crotona Park Tennis House, Crotona Ave. between Crotona Park North and Claremont Pkwy. (822-4681), for a photography walk. There'll be instruction as well. 4/3 at 1:30, meet at NE corner of the Orchard Beach parking field for a walk thru the ecosystems of Pelham Bay Park—beachfront, salt marsh, and forest (548-7070)... In Brooklyn (789-1151): 4/2 at 1, meet at Grand Army Plaza under the Arch, for a Prospect Park bird walk. 4/3 at 2, meet at Children's Farm, next to Prospect Park Zoo, for a workshop on the life of bees... In Manhattan (397-3091): 4/2 at 2, meet at 89th St. and Riverside Dr. for a tour of Riverside Park to Grant's Tomb. 4/3 at 2, meet at Central Park's 97th St. Recreation House, mid-park, for a north-end tree walk...On Staten Island (442-1304): 4/1 at 7:30, take a flashlight and meet in parking lot of William T. Davis Wildlife Refuge, off Travis Ave., for a night hike thru the woods. Pre-register for this one.

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 4/2, Van Cortlandt Park, Bronx. 4/3, Kissena Park, Queens. $15 donation. Usually from noon to 4. (291-6825 for meeting places.)

WILD-PLANT WALKS, with Madeline Greenberg. Learn to identify sassafras, pokeweed, fiddlehead ferns, coltsfoot, and more. Every Sat. $15. (674-8742 for times and locations.)

Sports

HOCKEY—**Rangers,** Madison Square Garden (563-8000). $6-$17. 4/1 at 8:30, vs. New Jersey Devils (last home game of season); playoff schedule not available at press time... **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 4/2 at 8:05, vs. Pittsburgh (last home game of season).

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). $6-$14. 3/26 at 7:30, vs. Milwaukee.

COLLEGE BASKETBALL—N.I.T. final rounds, Madison Square Garden (564-4400). 3/28 at 6:30, semi-finals double-header. 3/30 at 9 p.m., championship game. $8-$12.50 ($12-$20 for 2-night package).

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). $4-$11. 3/30 at 8, vs. Baltimore. 4/3 at 2, vs. Pittsburgh.

RUNNING—Perrier 10-K event. 4/2, starting at 11 a.m., East 69th St. and East Drive, Central Park, and finishing up about a half-hour later, at Tavern on the Green, CPW and 67th St.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2... The trotters are at Roosevelt Raceway, Westbury, L.I. (516-222-2000). Nightly thru 4/2. $1, $2.

Children

For additional details on continuing children's events, see last week's issue.

ALADDIN AND HIS WONDERFUL LAMP—On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). Sat. at 1 and 3:30; also 3/28-31; thru 5/14. $2.50; adults $3.50.

SLIM GOODBODY, and his "Galactic Health Adventure." A new version, using special effects. Hayden Planetarium, C.P.W. and 81st St. (873-1300, ext. 206). 3/28-4/2 at 11 a.m. $2.50; adults, $4.

GREAT EGG EVENT—A celebration of spring and the birth and hatching of zoo animals. Pageant, egg hunt, balloon decorating, and music. Bronx Zoo, Fordham Rd. at Bronx River Pkwy. 4/2, 3, 11-3. 75 cents Zoo admission; adults $2.50 (367-1010).

RAINBOW PUPPET WORKS—"More Aesop's Fables," with a special Easter visitor. Washington Square Church, 133 W. 4th St. (254-9523), 4/2 at 2:30. $2.50.

SNOW WHITE AND THE SEVEN DWARFS—Academy Arts Theatre Co., Eastside International Community Center, 931 First Ave. at 51st St. (486-1431). Sat. thru 5/21, ex. 4/16, at 2. $3.

GIMBELS, 33rd St. and Broadway. Musical plays daily at 1 in the 6th-floor auditorium, 3/28-4/2. "Little Red Riding Hood" 3/28, 31; "The Musician of Bremen" 3/29, 4/1; "Goldilocks and the 3 Rabbits" 3/30, 4/2. Little Bo-Peep is hostess, and all are free. Also, on the 2nd floor, Penny the Easter Bunny will hop about and say hello all week, noon-3.

ALADDIN & THE MAGIC LAMP, by Gingerbread Players & Jack. Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (462-3525). 3/31 at 1. $3.50.

ALLEY POND ENVIRONMENTAL CENTER, 228-06 Northern Blvd., Douglaston, Queens (229-4000). "The Wonderful World of Worms," a pre-schoolers' workshop in honor of the Indians' "Worm Moon"; 3/30, 1-3; $3... Egg Event, 4/2, 1-3; take a hard-boiled egg, and enjoy a hunt, a decorating lesson, a parade and nature walk, and refreshments. $3.

HANABELLE THE CLOWN—Miming, singing, magic. 3/29 at 3:30, Brooklyn Heights Library, 280 Cadman Plaza W. at Clinton St.; Free. 4/3 at 1, Kings Bay YM-YWHA, 3495 Nostrand Ave. at Ave. V., Brooklyn; $2.50.

CINDERELLA—Cottage Marionette Theater, Swedish Cottage, Central Park, near CPW and 81st St. (988-9093). Reservations required. Each Sat. at noon and 3, thru April. $1.50.

13TH STREET REPERTORY COMPANY—"Super-U," a musical, Sat. at 1. "The Empire Laughs Back," Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

SUZANNE'S FOREST FANTASY—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. (except Easter) at 2, thru 4/24; added performance 4/4 at 2. $2.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Hansel and Gretel," Sat. and Sun. at 1:30; "Little Red Riding Hood." Sat. and Sun. at 3; thru 4/3. Reservations are a must (765-9540). $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations required; all adults must be with a child).

FROLIC ON THE MALL—The Hudson Vagabond Puppets, at Bergen Mall, Rte. 4, Paramus, N.J. "Shrewd Todie and Liza the Mizer," 3/31 at 1 and 7. "The Silly Jelly Fish," 4/1 at 1 and 7. "Oniroku," a Japanese "Rumpelstiltskin," 4/2 at 1 and 4. All free. Some of the puppets will be on display, 3/28-4/2, 10-9:30.

THE WIZARD OF OZ—A musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). 3/30, 31, 4/1, 2, 4, 5. Then Sat., Sun. thru 4/24. At 1,3:30. $3.50.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Special program 4/2, at 11 a.m. West Side, 12:30 East Side: stories about Easter and spring.

PUBLIC LIBRARY PROGRAMS—Library at Lincoln Center, 111 Amsterdam Ave., 4/2 at 2:30: Cantore Family, Black American Heritage program, songs, stories... Yorkville branch, 222 E. 79th St.: Thurs. at 4, short films. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7... Hudson Park branch, 10 Seventh Ave. So.: Tues. at 10:30 a.m. and 4, short films... Phone local branches for more. Free.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). Puppet Festival: All at 1:30; 3/29, "Todd Stockman and Friends." 3/30, Nifty Puppeteers in "The Rabbit Who Wanted Red Wings." 3/31, Pegasus Productions in "Fanfare," with marionettes and hand and rod puppets. 4/1, Kathy Kane Puppets in "Cinderella." 4/2, Puppets Unlimited in "The Robbo One Square Sirkus." $2.50... Following each, at 2:40, "Please Touch," a demonstration in a 17th-century Dutch room. $1.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat. 11-5. Closed Easter Sun. Weekend and holiday events, $2; adults $3. Weekdays, $1, $2. Special exhibit: "The Mystery of Time"... 3/30: Poetry workshops, on time and your future. At 3, dancer Heidi Knecht in her "I Saw Three Women Dancing in Time." 3/31 at 1 and 3: Theater games and art activities. 4/1: observe baby chicks and hamsters; learn to decorate eggs at 1 and 3; exchange April Fool jokes. 4/2 at 1 and 3: dance workshops with Heidi Knecht; ages 5-12.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Note: open 3/28, 4/4; closed Easter. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30... 3/28, 29 at 1:30: learn how to create headgear, flying machines, etc. from museum craft closet. 3/31 at 1:30: Robert Sherman in a South Nigerian folk tale; mask workshop follows. 4/1, 2 at 1:30: two films about butterflies; mobile-making workshop. 3/4, 5 at 1:30: Creative workshops with spring in mind. Free with museum admission.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Visit the Greenhouse, where a springtime display of flowers and plants is featured. Special exhibit: "Discover Dolls: Reflections of Ourselves"; 300 international favorites. 3/31 at 3, 4/2 at 11 a.m.: program on the paper-makers, carpenters, spinners, and weavers who work in the highlands of Asia.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. *Formal.* American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB; DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh *plums in a pomegranate sauce, sautéed breast of* duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: *wor shew opp,* braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DOMEL—13 Eighth Ave., nr. 12th St., 929-7553. Casual. Venetian-Northern Italian. Spcls: pasta with wild mushrooms, roast duck with cognac, port & gooseberry sauce, carpaccio Cipriani style. Res. sug. Tea & sandwiches Tues.-Sun. 3-5:30. D Tues.-Sun. 5:30-midnight. Closed Mon. **(M)** AE.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, *mariscadas in green sauce, paella Valenciana.* Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. *American-Seafood. Spcls:* lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: *zuppa di pesce, scampi alla Mosconi. Res. sug.* Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V

RESTAURANT DIRECTORY

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

R.J.'S BARBECUE—220 Madison Ave., at 37th St., 889-5553. Casual. American. Spcls: barbecued chicken, 4 types of ribs, homemade desserts. Open Mon.-Fri. 11 a.m.-1 a.m., Sat. from 4. Br Sun. noon-4. D Sun. 4-11. Ent. Fri.-Sat. 10-1 & Br Sun. Private parties for 50-100. **(I)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SABRINA'S—106 E. 19th St., 477-6220. Casual. Italian. Spcls: lasagna verdi al forno, chicken Sabrina, shrimp Giuseppe. Res. sug. L Mon.-Fri. 11-4. D daily 4-10:45. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHALIMAR—39 E. 29th St., 889-1977/684-8327. Casual. Indian-Pakistani. Spcls: chicken tandoori, chicken karahai kebab, fish masala. Res. sug. Open daily noon-midnight. Complete L & D. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

KEVIN'S—952 First Ave., bet. 52nd & 53rd Sts., 755-0939. Casual. Irish-American. Spcls: Irish lamb stew, corned beef with cabbage, roast duck with orange sauce. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 5:30-midnight. Private parties for 20. **(M)** AE, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. *American-Continental.* Spcls: *steak,* seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30 Br Sat -Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RICH AND FAMOUS—227 E. 45th St., 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: orange beef, seafood combination, chicken & shrimp Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10 Private parties. **(I)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

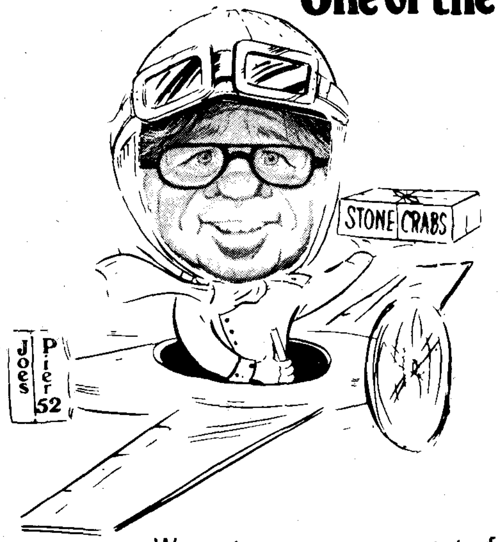
TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRACY'S—994 First Ave., bet. 54th & 55th Sts., 888-0018. Jackets required after 6. French. Spcls: loin of lamb stuffed with lamb mousseline, medallions of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3:30. D Mon.-Sat. 6-midnight, Sun. to 10:30. Ent. nightly. **(M)** AE, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.



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RESTAURANT DIRECTORY

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30 Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3 D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 a.m. **(M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-3. D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. **(M).** AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish-Mexican. Spcls: paella à la Valenciana, mariscada bilbaina, Mexican combination. Res. sug. Open daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, DC.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

PERGOLA—252 W. 46th St., 664-8692. Casual. French. Spcls: fillet of sole, coq au vin, beef bourguignonne. L Tues., Thurs., Fri. noon-2:30, Wed & Sat. from 11. D Tues.-Sat. 4-9. Closed Sun. & Mon. **(I)** AE, MC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

THE GALLERY—1063 First Ave., at 58th St., 759-4200. Casual. American-French. Spcls: breast of duckling with blackcurrent, sauteed calves liver in shallots and red wine vinegar, fresh fish. Res. sug. L Mon.-Fri. noon-3:30. D daily 6-11. Br Sun. noon-3:30. Private parties for 50. Pianist Thurs.-Sun. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE, CB, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: *foie gras aux choux cuit à la vapeur,* homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

THE PALACE—420 E. 59th St., 355-5150. Jackets required. French. Spcls: feuillete d'escargots à l'Italienne, legumes du printemp à l'aneth en brioche, sweetbreads marine au soja et petite legumes. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 5-midnight. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-*Polynesian. Res. nec. L Mon.-Fri.* 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket *required. Northern Italian. Spcl: winter game. Res.* nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon. - Sat. 7 - midnight. Private parties for 36. Complete D Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated *sirloin kebab, chicken continental, Agora* burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. *6-midnight. Br Sat. 11:30-3:30, Sun. to 4.* **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA FOLIE—21 E. 61st St., 765-1400. *Jacket required.* French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing *Sat. from 11. Free valet parking after 7.* Closed Sun. **(E)** AE, CB, DC, MC, V.

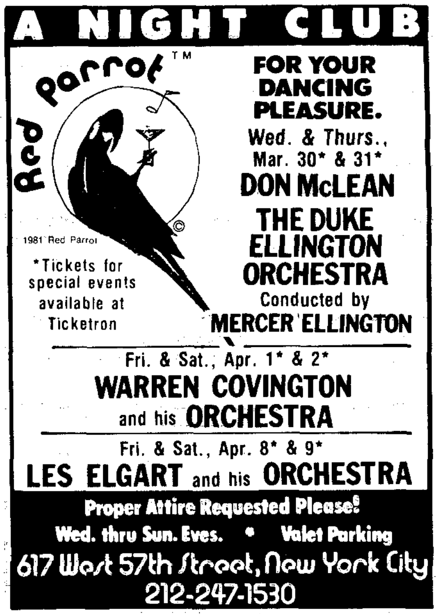
LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30 Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.



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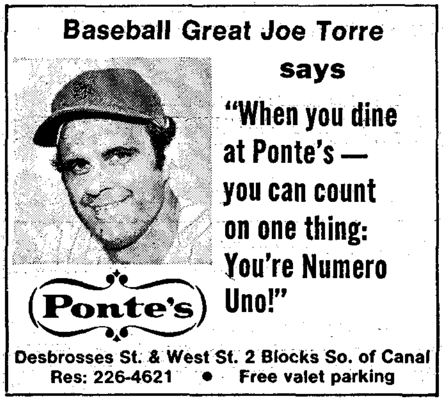

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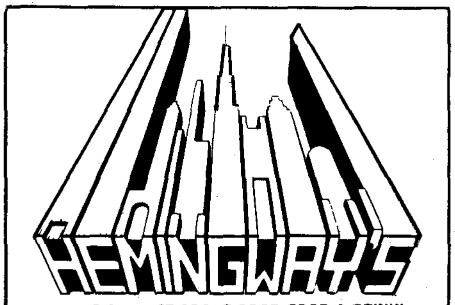
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MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist nightly. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: steamed Dungeness crab, noisette of veal, poached sea scallops with seasonal vegetables, terrine of sweetbread with orange, hazelnut buttercream cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. Bdaily 7-noon. English afternoon L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NIKKI & KELLY—359 Columbus Ave., at 77th St., 724-2100. Casual. American Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecued ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight. S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, terriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal francais, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 4/1, 2, The Hal Galper Trio with Noble Totah and Adam Nussbaum. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 3/29-4/3, Dameronia including Philly Joe Jones. 4/4, Sudan Baronian's Taksim near Eastern Jazz Ensemble. 4/5-10, Astrud Gilberto. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 3/30, Robin Williamson; The Battlefield Band. 4/1, 2, Taj Mahal; The Drifters. No credit cards.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 3/31, Dave & Kay Gordon. 4/2, Malcolm Dalglish, Grey Larsen, and Pete Sutherland. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 3/28, 4/4, Bob Wilber & The Bechet Legacy. 3/29-4/2, Balaban & Cats. 4/3, Dick Sudhalter Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/29, 30, Marion Cowings, Kim Shaw and Euphoria Orchestra. 3/31-4/3, Noel Pointer. Nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 3/29, The Chip & Vince Band. 3/30, Not the Mob. 3/31, Pi & the Secret Steps. 4/1, The Wanted; The Baxters. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 3/29, Dav Larkin Band. 3/30, Dangerous Birds; Cyclones. 4/1, The Floor Models. 4/2, Paul Butterfield Band with Blondie Chaplin. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Pianist Benny Key nightly, 7-9 p.m. 3/28, Tiberio. 3/29,31, Rod Williams Duo. 4/1, 2, Val Eley. 4/3, Easter Special. 4/4, Tony Goldman. 4/5-7, Reggie Workman & Micky Tucker. Sun. at 9 & 10:30, Mon.-Thurs. at 9:30 & 11, Fri.-Sat. at 9, 11, & 1 a.m. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Graham Forbes Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller Trio with Alicia Sherman. Sun., 5-10, Brooks Kerr. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. 3/29-4/2, pianist Armen Donelian with Harvie Swartz on bass. Tues.-Sat. 9-1 a.m. The Nina Sheldon Duo play Sun.-Mon., 7-11. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 3/29, Bernie Shanahan. 3/30, The Diamonds. 3/31, 4/2, Dave Perkins. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Sun. & Mon., pianist Junior Mance with Marty Rivera on bass. 3/29-4/2, pianist Roland Hanna with Reggie Johnson on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 3/30-4/3, David "Fathead" Newman & Friends. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 4/2, Clint Holmes, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 3/29-4/16, Johnny Johnston sings, two sets Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 3/28, 31, Poez. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 3/29-4/2, pianist Harry Whitaker with Ron Carter on bass. Music starts at 10. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 3/28, Ed Palermo Big Band. 3/29, Shunzo Ono. 3/30, Andy Potter. 3/31, Tet Rabo. 4/1, 2, French Toast. 4/3, Robert Kraft. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 3/29, Singles. 3/30, Patti Heller. 3/31, Robin Lipsky. 4/1, Screaming Violets. 4/2, Tour de Force; Prisoners of the Beat. 4/3, Dan Bruder. 4/5, Max Navarre. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 3/28, Joseph Jarman; Don Moye Quartet. 3/29-4/2, Hamiett Bluiett. 4/3, Thiago de Mello & Amazon. 4/4, Gil Evans' Orchestra. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 3/29-4/2, Ray Stephens sings, Tues.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 3/28, 4/4, Mel Lewis & the Jazz Orchestra. 3/29-4/3, Wynton Marsalis Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 3/29-4/3, *saxophonist Zoot* Sims with Joe Cohn on guitar. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 3/28-31, Eddie Barefield. 4/1, 2, Willis Jackson. 4/3, 10, Konitz & Katz. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 3/28-4/2, pianist Lee Ann Ledgerwood with Steve La Spina on bass. Sun. at 8:30, John Bunch with Phil Flanigan. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 3/28, Dale Allen and the Pearl Studs. 3/29, Joyce Leigh Bowden and the Raindrops. 3/30, B. Willie Smith; Nevard and the Barril House Boys. 3/31, Swing Fever. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 3/28, Commander Cody. 3/29, 30, Maria Muldaur and Dr John. 3/31, Ponsette-Dart Band. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Mon., Tues., talent showcase. 4/2, comedienne/mc Nancy Redman with Thom Curley and J.J. Ramirez. Shows at 9:30 and midnight. No credit cards.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 3/29-4/9, comedian-impressionist Dennis Blair, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. 3/28, An evening with singer Alice Berke. 4/4, comedian Hiram Kastin. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed.-Thurs. pianist-singer Lloyd Henderson & comedian Terry Day. Fri., magician Slydini. Sat., magician Peter Maloney. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, thru 4/16, *jazz pianist Dorothy Donegan, alternating with* singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 3/30, 31, Don McLean and Lester Lanin Orchestra. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 3/29, 30, *Lloyd McNeil.* 3/31, *Samba* Spaceship Band with Don Yuarez Benedicto. 4/1, 2, Pe de Boi. 4/3, Marco Silva Trio. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 3/29-4/2, comedian Jerry Seinfeld. AE, MC, V

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NIGHTLIFE

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Shows Sun., Tues.-Fri. at 9:30 & midnight, Sat. 8:30, 11:30 & 1:30. Dancing to the Chateau Madrid Orchestra. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 3/30 at 8:30, Rick Hardeman. 3/31-4/2, Maureen McGovern (moonlighting from *Nine.*) AE, MC, V

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 4/1, 2 at 8:30, The High Heeled Women in *Made in Hollywood.* 4/1 at 11, Interplay 4/2 at 11, Shelley Block AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat., at 8 & 11 AE, DC, MC, V

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Mary D'Arcy, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks, Tues. & Fri. at 8 & 10:30, Wed-Thurs at 8, Sat at 7, 9:30 & midnight. AE, CB, DC, MC, V

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *"Forbidden Broadway,"* a musical comedy satire. Sun. & Mon. at 11, *Corkscrews!* - revue. Tues. at 11, Marie Santell. AE, CB, DC, MC, V

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Panama Francis and His Savoy Sultans, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. **The Club Room:** *It's Better with a Band,* musical revue featuring Catherine Cox, Jenifer Lewis, Scott Bakula, and Nancy LaMott. Tues.-Thurs. at 9, Fri.-Sat. at 9 & 11. AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Thru 4/23, *Peaches and Bananas*—a burlesque musical revue, Tues.-Thurs. at 10:30, Fri.-Sat. 9 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

THE WILD CAT SALOON—227 E. 56th St., 486-7733. New York's newest cabaret with a daring 'Crazy Horse' type revue featuring the Wild Cat Girls comedy juggler Michael Marlin, illusionist Omar Pasha. Mon.-Sat. at 9 and 11:30. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 4/14, Barbara Cook sings Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11 AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat 5:30-11:30 Pianist-composer Earl Rose plays Tues AE, CB, DC, MC, V

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow **Sybils:** Thru 4/16, Gloria Kaye and the Tom Hanlon Band, Mon.-Sat., at 10 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11 John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V

INTER-CONTINENTAL—111 E. 48th St., 755-5900 **Barclay Terrace:** Pianist-composer Irving Fields plays Mon. - Fri. from 5.30 - 10.30. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 4/16, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 4/30, *Some Enchanted Evening, The Songs of Rodgers and Hammerstein* starring Laurie Beechman, Ernestine Jackson, Lisby Larson, Russ Thacker, and Martin Vidnovic, Mon.-Sat. at 9 and 11. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 4/16, Mike Cerrati Trio, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist-singer Paul Chamlin entertains nightly. Music from 6 to closing. AE, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m. AE, V

Piano Rooms

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment featuring pianist Emmy Kemp, Tues.-Thurs. 8-midnight, Fri. & Sat. 9-1 a.m. AE, DC, MC, V

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** A new cabaret/piano bar. 3/29, *Putting My Music Where My Mouth Is!* revue. 3/30-4/2, Samantha Samuels. 4/4, Carol Dorian; Ann Hampton Callaway. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 3/28, Deb Unger; Clay Coury. 3/29, Linda Haston. 3/30, Doug McQueen; Emmett Foster 3/31, Valerie Santuccio. 4/1, Nan Mason. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 3/29-4/4, Judy Carmichael. 4/5-9, Neville Dickie. AE.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Richard Kaplan. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Mar. 30

2:06/WQXR-AM/FM—Dvorák: Sym #4 in d, Op. 13.

3:00/WNCN—Busoni: Elegies (Bean).

WNYC—The Record of Singing 1897-1914.

4:00/WNCN—Dvorák: Poetic Tone Pictures, Op. 85 (Robbins).

5:00/WNCN—Zachow: Trio for Flute, Bassoon & Continuo in F (Hara, Hungarian Baroque Trio).

5:06/WQXR-AM/FM—Wagner: Liebestod from Tristan und Isolde.

6:00/WNCN—Saint-Saëns: Sym #3 in c, Op. 78 "Organ" (Priest, Boyes, Robbins/Mehta).

6:30/WNYC—Saint-Saëns: Piano Cto #2 in g (Tacchino, Froment).

7:00/WNCN—Stravinsky: Firebird Suite (Boulez).

7:06/WQXR-AM/FM—Handel: Cto Grosso in F, Op. 6.

8:00/WNCN—Mussorgsky: Pictures at an Exhibition (Bar-Illan).

WNYC—Schubert, Crumb, Duparc, Ives: Songs and vocal works (DeGaetani, Kalish).

8:06/WQXR-AM/FM—Bach: Brandenburg Cto #6 in B-Flat.

10:00/WNCN—Berwald: Sym in C "Singulière" (Zinman).

11:00/WNYC—Amram: Qnt for Winds (Clarion).

Thurs., Mar. 31

2:06/WQXR-AM/FM—Strauss: Empress Awakening Scene from Die Frau ohne Shatten.

3:00/WNCN—Delius: Piano Cto in c (Kars/Gibson).

WNYC—Ockeghem: Motets.

4:00/WNCN—Couperin: Harpsichord Suite in C (Pearlman).

5:00/WKCR—Opera Topics: Ruth & Thomas Martin, translators.

5:06/WQXR-AM/FM—Adam: Le Diable à Quatre: Act II, Scene 1.

6:00/WNCN—Chopin: Cello & Piano Sonata in g, Op. 65 (Starker, Sebok).

6:30/WNYC—Debussy: La Mer (Boulez).

7:00/WNCN—Haydn: Sym #38 in C "Echo" (Dorati).

7:06/WQXR-AM/FM—Suk: A Fairy Tale: Suite.

8:00/WNCN—Scarlatti: Recorder Sonata in a *(Brüggen/Leonhardt)*.

WNYC—Bach: Sonata for Flute & Harp in E-Flat (Wilson, Allen).

10:00/WNCN—Bach: Sonatas for Viola da Gamba (Ma).

11:00/WNCN—Dvorák: Qnt in E-Flat, Op. 97 (Suk, Smetana String Qt).

WNYC—Reger: String Qt in d (Keller).

Fri., Apr. 1

2:06/WQXR-AM/FM—Vieuxtemps: Violin Cto #5 in a, Op. 37.

3:00/WNCN—Zelenka: Cto a 8 concertanti in G (Members of Camerata Bern).

WNYC—April Fools Day Special: Wild & wierd recordings.

4:00/WNCN—Purcell: Abdelazer: Suite (Warchal).

5:06/WQXR-AM/FM—Ravel: Piece en Forme de Habanera.

6:00/WNCN—*Mozart*: Sinfonia Concertante in E-Flat (Stern, Zukerman/Barenboim).

6:30/WNYC—Smith: Judith (Clark, Senn, Velta/Kozinski).

7:00/WNCN—Rachmaninoff: Cello & Piano Sonata in g, Op. 19 (Shapiro, Wild).

7:06/WQXR-AM/FM—Bizet: Carmen: Micaela's Air (Act III).

7:30/WNYC—Strauss: Die Frau ohne Schatten (Keilberth).

8:00/WNCN—Handel: Cto Grosso in B-Flat, Op. 3, #2 (Harnoncourt).

9:06/WQXR-AM/FM—Berlioz: Romeo & Juliet (Wolff, Creech, Estes/Brown).

11:00/WNCN—Haydn: Qt in G, Op. 33, #5 (Aeolian String Qt).

Sat., Apr. 2

10:06 a.m./WQXR-AM/FM—Prokofiev: Violin Cto #2 in g, Op. 63.

11:00 a.m./WNCN—Schubert: Sonata for Arpeggione & Piano in a (Rose, Sanders).

12:00/WNCN—W.F. Bach: Sonatas for 2 Violas (Phillips, Trampler).

1:00/WNCN—Schubert: Qnt in C, Op. 163 (Starker, Sydney String Qt)

WQXR-AM/FM—Wagner: Die Walkürie (Jones, Behrens, Dunn, Jung, Nentwig/Varviso). *Live from the* Metropolitan Opera.

1:30/WNYC—American Music Hall: Max Morath Qt Plays Scott Joplin.

3:00/WNCN—Antes: Trio #1 in E-Flat, Op. 3 (Fine Arts Qt).

4:00/WNCN—Nielsen: Clarinet Cto, Op. 57 (Drucker/Bernstein).

5:00/WNCN—Dohnanyi: Cello & Piano Sonata in B-Flat, Op. 8 (Grossman, Walsh).

6:00/WNCN—Spohr: Nonet in F, Op. 31 (Vienna Octet).

6:30/WQXR-AM/FM—Egk: The Inspector General.

7:00/WNCN—Rachmaninoff: Piano Cto #1 in f-sharp, Op. 1 (Richter/Sanderling).

8:00/WNCN—De Severac: En Languedoc (Ciccolini).

WNYC—Beethoven: Piano Cto #3 (Lupu, Thomas).

8:06/WQXR-AM/FM—Borodin: Qt #2 in D.

9:00/WNCN—Massenet: Don Quichotte (Crespin, Bacquier, Ghiaurov/Kord).

9:06/WQXR-AM/FM—Mozart: Exsultate Jubilate (Colon).

Sun., Apr. 3

10:00 a.m./WNCN—Haydn: (arr. Lagoya): Cto for Guitar #4 in F (Lagoya/Rampal).

10:06 a.m./WQXR-AM/FM—Boyce: Sym #6 in F.

11:00 a.m./WNCN—Scriabin: Sym #4, Op. 54 "Poem of Ecstasy" (Svetlanov).

12:00/WNCN—Stamitz: Clarinet Cto in E-Flat (Horváth/Rolla).

WNYC—Dohnanyi: Serenade for String Trio (Chamber Music Society of Lincoln Center).

12:06/WQXR-AM/FM—Music from Florence.

1:00/WNCN—Mozart: Mass in c "Great" (Martin, Troyanos, Creech, Cheek/Levine).

1:30/WNYC—Bach: St. John Passion (Richter).

3:06/WQXR-AM/FM—Mahler: Sym #2 in C "Resurrection" (Battle, Ludwig/Mehta).

4:00/WNCN—Schubert: Qt #10 in E-Flat, Op. 125, #1 (Amadeus String Qt).

5:00/WNCN—Rachmaninoff: Preludes, Op. 23, #5-10 (Weissenberg).

5:06/WQXR-AM/FM—Great Artists: Skitch Henderson, featured guest.

6:00/WNCN—Vaughan Williams: Fantasia on the "Old 104th" Psalm Tune (Katin/Boult).

7:00/WNCN—Haydn: Sym #52 in c (Marriner).

8:00/WNYC—Chopin: Piano Cto #2 in f (Licad/Macal).

8:06/WQXR-AM/FM—Puccini: Madama Butterfly (Scotto, Bergonzi, Panerai/Barbirolli).

10:00/WNCN—Borodin: Qt #2 in D (Fitzwilliam String Qt).

WNYC—Bach: Orch Suite #4 in D *(Zukerman)*.

Mon., Apr. 4

2:06/WQXR-AM/FM—Rachmaninoff: Sym #1 in d

3:00/WNCN—Boieldieu: Harp Cto in C (Mildonian/Froment).

WNYC—Del Tredici: In Memory of a Summer Day.

5:00/WNCN—Schumann: Symphonic Etudes, Op. 13 (Rubinstein).

5:06/WQXR-AM/FM—Paganini: Violin & Guitar Sonata in A, Op. 3.

6:00/WNCN—Adam: Giselle: Suite (Ormandy).

6:30/WNYC—Ravel: Rapsodie espagnol (Monteux).

7:06/WQXR-AM/FM—Vivaldi: Cto in C for Diverse Instruments.

8:00/WNCN—Live from Lincoln Center: Luciano Pavarotti and the New York Philharmonic. Simulcast with WNET-TV.

WNYC—Martino: Cto for Wind Qnt (Weisberg, Contemporary Chamber Ensemble).

8:06/WQXR-AM/FM—Balakirev: Sym #1.

9:06/WQXR-AM/FM—Mozart: Divertimento #7 in D (Silverstein).

11:00/WNYC—Bozza: Scherzo for Wind Qnt (Dorian).

Tues., Apr. 5

2:06/WQXR-AM/FM—Berlioz: The Damnation of Faust: Ride to the Abyss and Pandemonium.

3:00/WNCN—Beethoven: Sym #1 in C, Op. 21 (Walter).

WNYC—Nordheim: The Tempest.

4:00/WNCN—Zelenka: Suite in E (Jenkins).

5:00/WNCN—Debussy: Images, Book 1 (Pennario).

5:06/WQXR-AM/FM—Jones: Dance Fantasy.

6:00/WNCN—Mozart: Piano Cto #25 in C (Larrocha/Solti).

6:30/WNYC—Sibelius: Sym #5 in E-Flat (Karajan).

7:00/WNCN—Beethoven: *Leonore* Overture #3, Op. 72b (Karajan).

7:06/WQXR-AM/FM—Saint-Saëns: Fantasy for Piano & Orch, Op. 89 "Africa."

8:00/WNCN—Mozart: Violin & Piano Sonata in F (Goldberg, Lupu).

WNYC—Wuorinen: Bassoon Variations (MacCourt, Jolles, Gottlieb).

9:00/WNCN—Rachmaninoff: Sym #2 in e, Op. 27 (Temirkanov).

9:06/WQXR-AM/FM—Towards a New Sound: Works by Cowell, Cage, Nancarrow, Buck, Heinrich, Partch.

11:00/WNYC—Schoenberg: String Qt #2 in f-sharp (Escribano, Ramor).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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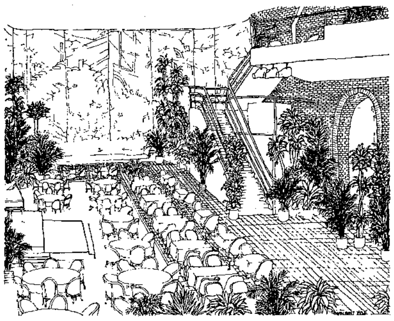

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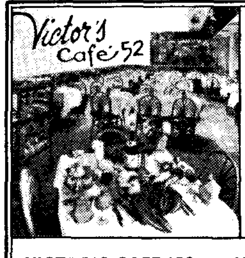

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W WOMETCO (WHT).
800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Wed/Misunderstood Monsters
Thu/Red Skelton's More Funny Faces
S Wed/Peter and the Wolf

6:30
2 News
4 Early Today
5 Popeye
11 Adventures of Mr. Magoo
H Fri/Misunderstood Monsters
Tue/The Luck of Roaring Camp
S Wed/Clown White
Thu/The New Maid
Fri/**Movie:** A Whale of a Tale

6:45
H Mon/**Movie:** Treasures of the Snow

7:00
2 News
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Wed/HBO Magazine
Thu/Man of the Serengeti
Tue/Staying Alive
S Fri/Witch's Sister
Tue/Fractured Flickers

7:30
9 Jim Bakker
11 Pink Panther
H Wed/Fraggle Rock
Fri/Video Jukebox
S Wed/**Movie:** Chu Chu and the Philly Flash
Thu/**Movie:** Super Fuzz
Mon/Mark Twain Theatre
Tue/The Great Gilly Hopkins

8:00
11 Superfriends
H Wed/**Movie:** The Earthling
Thu/**Movie:** On the Right Track
Fri/**Movie:** Separate Tables
Tue/HBO Magazine

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Tom & Jerry & Friends
H Mon/**Movie:** Coach
Tue/**Movie:** Carbon Copy
S Fri/Two Dangerous Ladies
Tue/The Making of Raiders of the Lost Ark

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Wed-Fri/Richard Simmons
Mon,Tue/Morning Show
9 Straight Talk
11 Great Space Coaster
S Mon/Welcome to Miami, Cubanos

9:30
2 Jokers Wild
5 Make Room For Daddy
7 Wed,Thu/Roots
Fri/Billy: Portrait of a Street Kid
11 Mon-Thu/Flipper
Fri/Insight
S Wed,Fri,Mon/ Aerobicise

10:00
2 $25,000 Pyramid
4 Facts of Life
5 Mon-Thu/Welcome Back Kotter
Fri/Special: The World of Mother Theresa
9 Romper Room
11 Civic Programming
H Wed,Mon/**Movie:** Evil Under the Sun
Thu/World Figure Skating Championships
Fri/**Movie:** Coach
Tue/**Movie:** The Wrath of Khan
S Wed/**Movie:** Norman. . . Is That You?
Thu/**Movie:** The Scapegoat
Fri/**Movie:** Three Guys Named Mike
Mon/**Movie:** The High Cost of Living
Tue/**Movie:** The Great Sinner
W Wed/**Movie:** The Border
Thu/**Movie:** I Ought to Be in Pictures
Fri/**Movie:** Continental Divide
Mon/**Movie:** The Magician
Tue/**Movie:** Buddy Buddy

10:30
2 Child's Play
4 Sale of the Century
5 Mon-Thu/All in the Family
7 Mon,Tue/Card Sharks

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough
11 Candid Camera

11:30
4 Hit Man
9 You Asked For It
11 Odd Couple
H Thu/**Movie:** Heartland
Fri/**Movie:** Wilderness Family, II
S Wed/**Movie:** Excalibur

12 NOON
2 Tattletales
4 Just Men!
5 Tom Cottle
7 Family Feud
9 W News
11 Rhoda
H Wed/HBO Magazine
Mon/**Movie:** Wilderness Family, II
Tue/World Figure Skating Championships
S Thu/**Movie:** A Little Sex
Fri/**Movie:** Pray TV
Mon/**Movie:** Underground Aces
Tue/**Movie:** Rough Cut

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Midday
7 Ryan's Hope
11 News
H Wed/**Movie:** Wilderness Family, II
W Vegetable Soup

1:00
4 Days of Our Lives
7 All My Children
9 Wed/**Movie:** 'B' Must Die (1973). Darren McGavin, Patricia Neal.
Thu/**Movie:** Tammy and the Bachelor (1957). Debbie Reynolds, Leslie Nielson.
Fri/**Movie:** Drums Along the Mohawk (1939). Henry Fonda, Claudette Colbert.
Mon/**Movie:** She Wore a Yellow Ribbon (1949). John Wayne, Joanne Dru.
Tue/In Search of
11 700 Club
W Wed/**Movie:** Diner
Thu/**Movie:** The Little Fugitive
Fri/**Movie:** The Sea Wolves
Mon/**Movie:** The Seventh Seal
Tue/**Movie:** The Pursuit of D.B. Cooper

1:30
2 As the World Turns
9 Tue/**Baseball:** Mets vs. Philadelphia
H Thu/Red Skelton's More Funny Faces
Fri/Strippers
Tue/**Movie:** For Your Eyes Only
S Thu/**Movie:** Super Fuzz

1:50
5 News

2:00
4 Another World
5 Chico and the Man
7 One Life to Live
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
H Mon/Blondie
S Wed,Fri,Mon/ Aerobicise
Tue/**Movie:** Convoy

2:30
2 Capitol
5 World's Greatest Cartoon Show
11 Krofft Superstars
H Wed/**Movie:** The Earthling
Thu/**Movie:** On the Right Track
Fri/**Movie:** Separate Tables
S Wed/**Movie:** The Goldwyn Follies
Fri/Santana-Heart
Mon/Who Wants to Be a Hero
W Thu/**Movie:** Cesar and Rosalie

3:00
2 Guiding Light
4 Fantasy
7 General Hospital
9 Wed-Mon/Ironside
11 Tom and Jerry and Friends
H Mon/**Movie:** Coach
S Mon/Introducing: Janet
W Wed/**Movie:** On Golden Pond
Fri/**Movie:** Turning Point
Mon/**Movie:** Magic
Tue/**Movie:** Ultimate Thrill

3:30
11 Scooby Doo
S Thu/**Movie:** Heidi

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Wonder Woman
7 Edge of Night
9 Wed-Mon/In Search Of
11 Pink Panther
13 Sesame Street (cc)
H Tue/HBO Magazine
S Fri/**Movie:** A Whale of a Tale
Mon/Welcome to Miami, Cubanos
Tue/Two Dangerous Ladies

4:10
9 Tue/Kiner's Korner

4:30
4 More Real People
7 Wed/After School Special
Thu-Tue/People's Court
9 Wed/**Movie:** The Cursed Medallion. Richard Johnson, Joanna Cassidy.
Thu/**Movie:** The Crawling Eye (1958). Forrest Tucker, Janet Munro.
Fri/**Movie:** The Incredible Shrinking Man (1957). Grant Williams, April Kent.
Mon/**Movie:** Blood of Dracula (1957). Sandra Harrison, Louise Lewis.
Tue/**Movie:** I Was a Teenage Frankenstein (1957). Whit Bissell, Robert Burton.
11 Happy Days Again
H Wed/Fraggle Rock
Thu/Man of the Serengeti
Fri/Misunderstood Monsters
Mon/George Jones
Tue/The Luck of the Roaring Camp
S Wed/**Movie:** The Looney Bugs Bunny Movie
Mon/Mark Twain Theatre
W Thu/**Movie:** Take It From the Top
Tue/**Movie:** Chain Reaction

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rodgers
H Wed/Misunderstood Monsters
Tue/Staying Alive
S Thu, Tue/**Movie:** The Great Gilly Hopkins
W Wed/Heart-Santana
Fri/**Movie:** Manganinnie
Mon/**Movie:** Virgin Spring

5:30
13 Electric Company
H Thu/Blondie
Fri/Fraggle Rock
S Fri/**Movie:** Dead End
W Tue/Introducing: Janet

5:45
H Mon/**Movie:** Evil Under the Sun
S Tue/**Movie:** The Pride of the Yankees

Evening, Mar. 30-Apr. 1 and Apr. 4-5

Wed., Mar. 30

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 Brooklyn College Presents
H **Movie:** Kill and Kill Again
S **Movie:** Chu Chu and the Philly Flash

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
W **Movie:** Some Call It Loving

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Say Brother

8:00
2 Special: Bugs Bunny's Bustin' Out All Over
4 Real People
5 PM Magazine
7 **Movie:** The Thorn Birds (1983). Richard Chamberlain, Rachel Ward. Part IV (cc).
9 Newark and Reality
11 **Movie:** Once Before I Die (1965). John Derek, Ursula Andress.
13 American Journey
21 All Creatures Great and Small
31 Burglar Proofing
H Robin Williams

N **Movie:** The Arousers
S **Movie:** Excalibur

8:30
4 Fat Albert Easter Special
5 Carol Burnett
9 Lie Detector
31 Colors

9:00
2 **Movie:** Scavenger Hunt (1979). Richard Benjamin, James Coco.
4 Facts of Life
5 Merv Griffin
9 **Basketball:** N.I.T Finals
21 Freedom to Speak
31 Life on Earth
W **Movie:** On Golden Pond

9:30
4 Taxi
21 Doctor in the House
H **Movie:** The Earthling

10:00
4 Quincy
5 11 News
13 American Journey Live!
21 To the Manor Born
31 What Price Health Care?
N **Movie:** Bruce vs. Bill

10:30
11 News
21 Butterflies
31 Freedom to Speak
S Best of Bizarre

11:00
2 4 7 News
5 M*A*S*H
9 **Basketball:** Knicks vs. Clippers
11 Odd Couple
13 Masterpiece Theatre: Drake's Venture
21 Inside Business Today
S Loving Friends and Perfect Couples
W **Movie:** Turkish Delight

11:30
2 Hart to Hart
4 Tonight
5 Baretta
7 Nightline
11 Saturday Night
21 Latenight
H Five American Guns
S A New Day in Eden

12 **MIDNIGHT**
7 The Last Word
N **Movie:** Andy Warhol's Dracula
S **Movie:** Deadly Games

12:30
4 David Letterman
5 Mission: Impossible
11 Star Trek
H **Movie:** Evil Under the Sun

12:40
2 **Movie:** The Ritz (1976). Jack Weston, Rita Moreno.

1:00
7 **Movie:** Hell Is for Heroes (1962). Steve McQueen, Bobby Darin.
W **Movie:** The Border

1:30
4 11 News
5 Hogan's Heroes
9 Music World

1:40
S **Movie:** The Brute

2:00
2 News
5 **Movie:** King Richard and the Crusaders (1954). Rex Harrison, Virginia Mayo.
9 Joe Franklin
11 **Movie:** Clash by Night (1952). Barbara Stanwyck, Paul Douglas.

2:15
H **Movie:** The Amateur

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Cass Timberlane (1948). Spencer Tracy, Lana Turner. A convincing witness affects a judge's decision.
W You Light Up My Life

3:10
S **Movie:** The Goldwyn Follies

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Candid Camera

4:10
H HBO Magazine

4:27
5 Love, American Style

4:30
4 News
11 Abbott & Costello
W **Movie:** Tarzan the Ape Man

4:40
H Robin Williams

5:00
11 Watch on Washington

5:15
S Best of Bizarre

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

5:45
S Fractured Flickers

Thu., Mar. 31

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 N.Y.U. Broadcast Lab
S **Movie:** The Four Seasons

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H World Figure Skating Championships
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 New Voice
W **Movie:** Violette

7:30
2 Peter and the Magic Egg
4 Strawberry Shortcake's Housewarming Surprise
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 A Flight of Sunshine
31 Today's Black Woman

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Condo
9 **Hockey:** Rangers vs. Philadelphia
11 **Movie:** The Greatest Story Ever Told (1965). Max von Sydow, Charlton Heston. The life of Jesus. Part 1.
13 Enterprise
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** An American Werewolf in London
N **Movie:** The Damned
S Gallagher

8:30
5 Carol Burnett
7 Amanda's
13 Sneak Previews
21 Feeling Fine!
31 Afro-American Perspectives

9:00
2 Simon and Simon
4 Gimme a Break
5 Merv Griffin
7 Too Close for Comfort
13 Mystery!
21 Sneak Previews
31 Humanities Through the Arts
S **Movie:** Rough Cut

9:15
W **Movie:** Pretty Baby

9:30
4 Cheers
7 It Takes Two
21 This Old House
31 Understanding Human Behavior

10:00
2 Tucker's Witch
4 Hill Street Blues
5 11 News
7 20/20
13 **Movie:** This Gun for Hire (1942). Alan Ladd. Veronica Lake.
21 Long Island Speak-out
31 Japan: Living/Changing Tradition
H Blondie

10:30
11 News
31 It's Everybody's Business

10:35
N **Movie:** Girlfriends

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
21 Long Island Week
31 Focus on Society
H **Movie:** The Final Conflict
S Loving Friends and Perfect Couples

11:15
W **Movie:** Justine

11:20
13 Soundstage

11:30
2 Quincy
4 Tonight
5 Baretta
7 News Viewpoint
9 Racing From Roosevelt
11 Saturday Night
21 *Latenight*
31 American Story
S A New Day in Eden

12 **MIDNIGHT**
9 Paul Hogan
S **Movie:** The Four Seasons

12:05
N North by Northwest

12:30
4 David Letterman
5 Mission: Impossible
9 Paul Hogan
11 Star Trek

12:40
2 McCloud

12:50
H George Jones

1:00
7 **Movie:** The Enemy General (1974). Van Johnson, Jean-Pierre Aumont.
9 World Vision Special
W **Movie:** Quest for Fire

1:30
4 11 News
5 Hogan's Heroes

1:50
S **Movie:** A Little Sex

2:00
5 **Movie:** The Jazz Singer (1953). Danny Thomas, Peggy Lee.
9 Joe Franklin
11 **Movie:** Enchanted Island (1958). Dana Andrews, Jane Powell. A whaler deserts his ship to find love—and cannibals—on a tropical island.

2:05
H **Movie:** Cheech and Chong's Nice Dreams

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Who Killed Mary What's-Er-Name? (1971). Red Buttons, Alice Playten.
W **Movie:** Tattoo

3:30
4 Bob Newhart
S **Movie:** Rough Cut

3:35
H **Movie:** An American Werewolf in London

4:00
4 Here's Lucy
11 Candid Camera

4:17
5 Love, American Style

4:30
4 News
11 Abbott and Costello

4:45
W **Movie:** The Little Fugitive

5:00
11 Biography

5:15
H Blondie

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

5:45
S **Movie:** The Great Gilly Hopkins

Fri., Apr. 1

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 Are You Listening
H Video Jukebox
S **Movie:** Dead End

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H **Movie:** Coach
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
W **Movie:** The Wrath of Khan

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Getting to Know Me

8:00
2 Dukes of Hazzard
4 Smurfs Springtime Special
5 PM Magazine
7 Benson
9 **Basketball:** Nets vs. Philadelphia
11 **Movie:** *The Greatest* Story Ever Told (1965). Part II. See Mar. 31, 8 p.m.
13 Washington Week in Review
21 The Nature of Things
31 Black Star of the Silver Screen
H **Movie:** Conan the Barbarian
N **Movie:** The Blackboard Jungle
S **Movie:** I'm Dancing as Fast as I Can

8:30
5 Healthbeat
7 At Ease
13 Wall $treet Week
31 Black in the Movies

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 Renegades
13 American Challenge
21 **Movie:** The Gilded Lily (1935). Claudette Colbert, Ray Milland.
31 Amanecer
W Rush: Exit Stage Left

9:30
31 Presente

10:00
2 Falcon Crest
4 Bare Essence
5 11 News
7 Tales of the Gold Monkey
13 Acid Rain, Requiem or Recovery
31 Masterpiece Theatre: Drake's Venture
N **Movie:** Lenny
S The Making of Raiders of the Lost Ark
W Death Valley

10:10
H Not Necessarily the News

10:30
9 **Basketball:** Knicks vs. Los Angeles
11 News
13 Freedom to Speak
21 King of the Hobos

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
13 **Movie:** Trouble in Paradise (1932). Miriam Hopkins, Charles Ruggles.
21 Long Island Week
H **Movie:** The Beast Within
S Loving Friends and Perfect Couples

11:30
2 **Basketball:** NCAA Tournament
4 Tonight
5 Baretta
7 Nightline
11 Saturday Night
21 Latenight
S A New Day in Eden
W Leonard Report

12 **MIDNIGHT**
7 The Last Word
N **Movie:** Andy Warhol's Bad
S Santana/Heart
W **Movie:** The Seven Seductions of Madame Lau

12:30
4 David Letterman
5 Soul Train
11 Star Trek

12:40
H **Movie:** La Cage aux Folles II

1:00
7 **Movie:** Merrill's Marauders (1962). Jeff Chandler, Peter Brown.
9 Lie Detector

1:15
W **Movie:** Young Lady Chatterly

1:30
5 America's Top Ten
9 Music World
11 News
S **Movie:** Mistress Pamela

1:45
2 **Movie:** Bang the Drum Slowly (1973) Michael Moriarty, Robert De Niro.

2:00
4 News
5 **Movie:** April in Paris (1953). Doris Day, Ray Bolger.
9 Joe Franklin
11 Best of the Midnight Special

2:20
H **Movie:** Coach

3:00
4 Mary Tyler Moore
9 **Movie:** The Dam Busters (1955). Richard Todd, Michael Redgrave.
11 One Step Beyond
W **Movie:** Continental Divide

3:05
S **Movie:** I'm Dancing as Fast as I Can

3:30
4 Mary Tyler Moore

SOLUTIONS TO LAST WEEK'S PUZZLES

C	H	E	E	T	A	H		P	A	I	N	F	U	L
A		G		I		E		E		M		O		A
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G	N	A	W	S		R	I	C	O		A	R	E	A		A	D	D
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TELEVISION

11 Twilight Zone

3:36
2 **Movie:** The Disappearance of Aimee (1976). Faye Dunaway, Bette Davis.

3:55
H Not Necessarily the News

4:00
4 Mary Tyler Moore
11 Candid Camera

4:11
5 Love, American Style

4:25
H **Movie:** Conan the Barbarian

4:30
4 Here's Lucy
11 Abbott and Costello

5:00
4 News
11 Best of Groucho
W Rush: Exit Stage Left

5:10
S Two Dangerous Ladies

5:30
2 Public Hearing
7 Listen & Learn
11 Biography

5:35
9 **Movie:** The Night Has Eyes (1942). James Mason, Joyce Howard.

Mon., Apr. 4

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Latenight
31 All About TV
S **Movie:** The Stratton Story

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Up and Coming
W **Movie:** The Magician

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 The Changing Family: May to December
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Opening Night
H Fraggle Rock

8:00
2 Archie Bunker's Place
4 Love, Sidney
5 PM Magazine
7 That's Incredible!
11 **Movie:** Battle of the Bulge (1966). Henry Fonda, Robert Ryan. WW2 drama. Part I.
13 Great Performances: Live From Lincoln Center: Pavarotti and the New York Philharmonic
21 Jacques Cousteau
31 Afro-American Perspectives
H **Movie:** Conan the Barbarian
N **Movie:** La Cage aux Folles
S **Movie:** The Sword and the Sorcerer

8:30
2 Foot in the Door
5 **Special:** Yankees/Mets '83
31 For Your Information

9:00
2 **Basketball:** NCAA Tournament
4 Prime Times
5 Merv Griffin
7 **Movie:** Divorce Wars: A Love Story (1982). Tom Selleck, Jane Curtin.
9 Road to L.A.
21 **Special:** Beyond Blindness
31 Cityscope
W **Movie:** The Seventh Seal

9:30
31 Doris Chase Concepts

10:00
4 Famous Lives
5 11 News
9 The Saint
21 Marcel Marceau
31 Mystery! Limbo Connection
N **Movie:** Andy Warhol's Dracula
S San Francisco Big Laugh Off

10:10
H Blondie

10:30
11 News
13 Life and Death of Frida Kahlo

11:00
4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 Frederic Chopin: A Voyage with Byron Janis
21 Tony Brown's Journal
S Loving Friends and Perfect Couples
W **Movie:** It's Not the Size That Counts

11:15
2 News

11:30
4 Best of Carson
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
H **Movie:** Evil Under the Sun
S **Movie:** Squeeze Play

11:45
2 Trapper John, M.D.

12 **MIDNIGHT**
5 Mission: Impossible
7 The Last Word
N **Movie:** The Damned

12:30
4 David Letterman
9 Chronicle
11 Star Trek
W **Movie:** Magic

12:40
2 Columbo

1:00
5 America's Top 10
7 **Movie:** Quebec (1951). Corinne Calvet, Patric Knowles.
9 Childhelp U.S.A. Special
S **Movie:** Underground Aces

1:15
H **Movie:** An American Werewolf in London

1:30
4 11 News
5 America's Top Ten

2:00
2 News
5 Best of Midday
9 Joe Franklin
11 **Movie:** Black Narcissus (1946). Deborah Kerr, Jean Simmons.

2:30
4 Mary Tyler Moore
W **Movie:** Virgin Spring

2:45
S San Francisco Big Laugh Off

2:55
H **Movie:** La Cage aux Folles II

3:00
4 Mary Tyler Moore
9 **Movie:** Sabra, Death of a Jew (1973). Assaf Dayan, Akim Tamiroff.

3:20
5 Off the Set

3:30
4 Bob Newhart

3:45
S **Movie:** The Sword and the Sorcerer

3:50
5 Black News

4:00
4 Here's Lucy
11 Candid Camera
W **Movie:** Wild Strawberries

4:30
4 News
11 Abbott and Costello

4:35
H Blondie

5:00
11 Biography

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News
W Shorts and Music

5:45
S Introducing: Janet

Tue., Apr. 5

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact
21 Latenight
31 Women: NY Edition
H **Movie:** Carbon Copy

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H Video Jukebox
W News

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.?
W **Movie:** The Pursuit of D. B. Cooper

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Feeling Fine!
31 Tony Brown's Journal
H World Figure Skating Championships

8:00
2 Ace Crawford
4 The A Team
5 PM Magazine
7 Happy Days (cc)
9 **Basketball:** Nets vs. Washington
11 **Movie:** Battle of the Bulge (1966). Part II. See Apr 4, 8 p.m.
13 Nova
21 Frontline
31 With Ossie and Ruby
N **Movie:** Lenny
S What's Up America!

8:30
2 Gun Shy
5 Carol Burnett
7 Laverne & Shirley (cc)
31 Detroit Black Journal

9:00
2 **Movie:** Return of the Man From U.N.C.L.E. (1983). Robert Vaughn, David McCallum.
4 Remington Steele
5 Merv Griffin
7 Three's Company
13 American Playhouse: Until She Talks
21 Masterpiece Theatre: Private Schulz
31 Humanities Through the Arts
H **Movie:** The Wrath of Khan
S **Movie:** Stripes
W **Movie:** Shoot the Moon

9:30
7 Ryan's Four
13 American Playhouse: Verse Person Singular
31 Understanding Human Behavior

10:00
4 St. Elsewhere
5 11 News
13 The Klan: A Legacy of Hate in America
21 Music of Man
31 Japan: Living/Changing Tradition
N **Movie:** The Blackboard Jungle

10:30
9 Nine on New Jersey
11 News
13 Traveling Hopefully
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 **Movie:** The Great McGinty (1940). Brian Donlevy, Akim Tamiroff.
21 Inside Washington
31 Focus on Society
H **Movie:** The Sword and the Sorcerer
S Loving Friends and Perfect Couples

11:15
W **Movie:** Young Lady Chatterly

11:30
2 Quincy
4 Tonight
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
31 The American Story
S A New Day in Eden

12 **MIDNIGHT**
5 Mission: Impossible
7 The Last Word
N **Movie:** Eraserhead
S **Movie:** I'm Dancing as Fast as I Can

12:30
4 David Letterman
9 Chronicle
11 Star Trek

12:40
2 McMillan and Wife

12:45
H HBO Magazine

1:00
5 Hogan's Heroes
7 **Movie:** Mary Jane (1968). Fabian, Diane McBain.
9 World Vision Special
W **Movie:** Wolfen

1:15
H **Movie:** Cheech and Chong's Nice Dreams

1:30
4 **11** News
5 Love, American Style

1:50
S **Movie:** Mistress Pamela

2:00
5 **Movie:** Three Sailors and a Girl (1953). Jane Powell, Gordon MacRae.
9 Joe Franklin
11 **Movie:** Days of Thrills and Laughter (1961). A compilation of classic comedy clips.

2:30
4 Mary Tyler Moore

2:45
H **Movie:** Carbon Copy

3:00
4 Mary Tyler Moore
9 **Movie:** Daisy Kenyon (1947). Joan Crawford, Henry Fonda.
W **Movie:** Chain Reaction

3:25
S **Movie:** Gas

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Candid Camera

4:20
H **Movie:** The Sword and the Sorcerer

4:30
4 News
11 Abbott and Costello

5:00
11 Biography
S What's Up America
W Best of Floyd

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

Weekend, Apr. 2-3

Sat., Apr. 2

6:00
2 Patchwork Family
4 Sonrisas
5 Pattern for Living
11 Jack Anderson Confidential
S **Movie:** Dead End

6:30
4 Infinity Factory
5 Insight
7 News
11 Candid Camera
H **Movie:** The Four Seasons

7:00
2 Captain Kangaroo
4 Comic Book Kids
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Dr. Snuggles

7:30
4 One of a Kind
5 Bullwinkle
7 Davey and Goliath
9 Make Peace With Nature
11 Pink Panther

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
13 Sesame Street (cc)
31 Carrascolendas
S **Movie:** Julie

8:30
2 Pandamonium
4 Shirt Tales
5 Special: Big Bud Shootout
7 Pac Man/Little Rascals/Richie Rich
9 Apple Polishers
11 Sport Billy
31 Oye Willie
H HBO Magazine

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Waltons
9 Nine on N.J.
11 Wall Street Journal Report
13 Mister Rodgers
31 La Esquina
H World Figure Skating Championships

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Dr. Who
11 Gospel Hour
13 Life on Earth
31 Sonrisas
S **Movie:** The Dark Angel
W Yesterday's Theatre: The Big Snow

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?
H **Movie:** Evil Under the Sun

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spider Man
7 Mork and Mindy Hour
9 All Star Wrestling
11 Hee Haw
13 Oceanus
31 Humanities Through the Arts

11:30
2 Bugs Bunny/Road Runner
13 Oceanus

11:45
W **Movie:** Green Ice

12 **NOON**
2 Gilligan's Planet
4 Jetsons
5 Big Valley
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Tax Break
21 Gourmet Cooking
31 Understanding Human Behavior
S **Movie:** The Wrath of Khan

12:30
2 New Fat Albert Show
4 Flash Gordon
7 American Bandstand
11 One Step Beyond
21 This Old House
H **Movie:** Fugitive Family

1:00
2 Blackstar
4 Young People's Special: Andrew
5 **Special:** Luke Was There
9 Outdoor Life
11 At the Movies
21 Victory Garden
31 Japan: Living/Changing Tradition

1:30
4 Baseball Bunch
7 Sha-Na-Na
9 **Baseball:** Mets vs. Yankees
11 Happy Days Again
21 Square Foot Gardening

2:00
2 Kidsworld
4 Al McGuire on Sports
5 6 Million Dollar Man
7 Like It Is
11 Laverne and Shirley
13 This Old House
21 Lap Quilting
31 It's Everybody's Business
S **Movie:** Pajama Tops
W The Boy Who Never Was

2:30
2 Public Hearing
4 Baseball Preview Special
11 Sanford and Son
13 American Playhouse: Verse Person Singular
21 Gourmet Cooking
H **Movie:** Carbon Copy

3:00
2 Lorne Greene's New Wilderness
5 **Movie:** Super Bowl (1982). Billy Chong, Hau Chiu Fing.
7 Sportsbeat
11 **Movie:** The Renewal (1978). Dan Haggerty, Patrick Wayne.
21 This Old House
31 Focus on Society
W **Movie:** Clash of the Titans

3:30
2 **Basketball:** NCAA Tournament
4 NBC Sports: Ringside
7 Professional Bowlers Tour
13 Nova
21 Victory Garden

4:00
9 Country Jamboree
21 Square Foot Gardening
31 The American Story
H HBO Magazine
S **Movie:** The Dark Angel

4:30
4 **Golf:** Nabisco/Dinah Shore Invitational
11 This Week in Baseball
21 Lap Quilting
H **Movie:** Honky Tonk Freeway

5:00
5 Mission: Impossible
7 Wide World of Sports
9 Chronicle
11 Chips Patrol
13 America's Black Forum
21 Sesame Street (cc)
31 River in the Desert
W **Movie:** The Last Word

5:30
9 Racing From Hialeah
13 Open Mind
31 Lawmakers

6:00
4 News
5 Starsky & Hutch
9 Racing From Aqueduct
11 Star Trek
13 Lawmakers
21 Supersoccer
31 Searching
S My Seventeenth Summer

6:30
4 **7** News
9 In Search Of
13 Mainstream
31 European Television
H World Figure Skating Championships

7:00
4 Prime of Your Life
5 Welcome Back, Kotter
7 Insight Special
9 The Saint
11 Dance Fever
13 Inside Albany
21 Wall $treet Week
31 New Voice
S **Movie:** Mountain Family Robinson
W **Movie:** Buddy Buddy

7:30
4 Special: Billy, Tom, and New York
5 All in the Family
7 N.Y. People
11 Solid Gold
13 Agronsky & Company
21 Inside Albany
31 Opening Night

8:00
2 Wizards and Warriors
4 Diff'rent Strokes
5 **Movie:** Knock on Any Door (1949)

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Humphrey Bogart, John Derek.
7 T.J. Hooker
9 N.Y. Report
13 The Ascent of Man
21 Life on Earth
31 Blues and Gone
H **Movie:** The Four Seasons
N **Movie:** Days of Heaven

8:30
4 Silver Spoons
9 Meet the Mayors
11 **Movie:** Compulsion (1959). Orson Welles, E.G. Marshall.

9:00
2 **Movie:** Rocky (1976). Sylvester Stallone, Talia Shire.
4 Mama's Family
7 Love Boat (cc)
13 Masterpiece Theatre: I, Claudius
21 Great Performances: The Catherine Wheel
31 NYU Broadcast Lab
S **Movie:** The Wrath of Khan
W **Movie:** Conan the Barbarian

9:30
4 Teacher's Only
9 **Basketball:** Knicks vs. Phoenix
31 Women: NY Edition

10:00
4 Monitor
5 News
7 Fantasy Island
13 **Movie:** The Great McGinty (1940). Brian Donlevy, Akim Tamiroff.
31 Doomsayers
H **Movie:** Evil Under the Sun
N **Movie:** Stevie

10:30
5 Black News
11 News
21 King of the Hobos

11:00
2 7 News
5 **Movie:** Romeo and Juliet (1968). Leonard Whiting, Olivia Hussey.
11 Odd Couple
21 Austin City Limits
S Best of Bizarre

11:15
7 News
W **Movie:** Nea

11:25
13 Mystery! The Limbo Connection

11:30
2 News
4 Saturday Night Live
11 Streets of San Francisco
S **Movie:** The Happy Hooker Goes to Hollywood

11:45
7 **Movie:** The Robe (1953). Richard Burton, Jean Simmons.
H **Movie:** Soup For One

12 MIDNIGHT
9 Championship Wrestling
N **Movie:** Lumiere

12:15
2 Sportspeople

12:30
2 **Movie:** Night Watch (1973). Elizabeth Taylor, Laurence Harvey.
11 Best of the Midnight Special
W **Movie:** Private Nurse

1:00
4 Evening at the Improv
9 **Movie:** Assignment Terror (1970). Michael Rennie, Karin Dor.
S **Movie:** Butterfly

1:15
H Robin Williams

1:30
11 News

1:40
5 **Movie:** Anthony Adverse (1936). Fredric March, Olivia de Havilland.

2:00
4 To be announced
11 Solid Gold
W **Movie:** Green Ice

2:30
2 News

2:40
7 **Movie:** Francis of Assissi (1961). Bradford Dillman, Dolores Hart.
H **Movie:** The Four Seasons

2:50
S **Movie:** Pajama Tops

3:00
4 Mary Tyler Moore
9 **Movie:** Creature With the Blue Hand (1970). Klaus Kinski, Diane Kerner.
11 **Movie:** The Road to Rio (1947). Bing Crosby, Bob Hope.

3:30
4 Mary Tyler Moore

3:37
2 **Movie:** The Spy With a Cold Nose (1967). Laurence Harvey, Daliah Lavi.

4:00
4 Here's Lucy
W **Movie:** Buddy Buddy

4:29
2 **Movie:** Ulzana's Raid (1972). Burt Lancaster, Bruce Davidson.

4:30
H Honky Tonk Freeway

5:00
11 Biography
S My Seventeenth Summer

5:30
9 Make Peace With Nature
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., Apr. 3

6:00
4 Sermonette
9 N.Y. Report
11 News
S **Movie:** Mountain Family Robinson

6:30
2 Kidsworld
4 Agriculture U.S.A.
7 9 News
11 Candid Camera
H **Movie:** Separate Tables

7:00
2 Captain Kangaroo
4 Joy of Gardening
5 Wonderama
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller

7:30
4 Journey to Adventure
5 Time for Timothy
7 Insight: Easter Special
9 Jack van Impe Presents

8:00
2 For Our Times
4 Mary Tyler Moore
5 Jimmy Swaggart
7 Special: The Greatest Mystery
9 To be announced
11 Frederick Price
13 Sesame Street (cc)
S Short Picks

8:30
2 Way to Go
4 Here's Lucy
7 Eyewitness News Conference
9 Day of Discovery
H Strippers
S Dot and the Bunny

9:00
2 Sunday Morning
4 Bob Newhart
5 Special: Easter Sunday Service
7 Like It Is
9 Oral Roberts
11 Return to the Planet of the Apes
13 Mister Rodgers

9:30
4 That Teen Show
9 Point of View
11 Josie and the Pussycats
13 Electric Company
H Special: The Envelope, Please

10:00
4 Positively Black
5 **Movie:** The Miracle of Our Lady of Fatima (1952). Gilbert Roland, Angela Clark. Children in Lisbon witness a prophesizing vision.
7 Tiempo
9 Mass
11 Tom and Jerry
13 The Whales That Wouldn't Die
H The Wonder of It All
S **Movie:** I Ought to Be in Pictures
W Introducing: Janet

10:30
2 Public Hearing
4 First Estate
7 Entertainment This Week
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 Easter Worship in Seattle
9 Greatest Mystery
11 Three Stooges
13 Frontline
W **Movie:** For Your Eyes Only

11:30
2 Face the Nation
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** The Noose Hangs High (1948). Bud Abbott, Lou Costello.
H Fraggle Rock

11:45
5 **Movie:** The Master of Ballantrae (1953). Errol Flynn, Beatrice Campbell.

12 NOON
2 Channel 2 the People
4 News 4orum
9 Robert H. Schuller
13 The Shakespeare Plays: Henry VI. Part II.
21 Antiques and Americana
H **Movie:** The Wrath of Khan
S **Movie:** Ticket to Heaven

12:30
2 NCAA Special
4 Meet the Press
7 Directions
21 Magic of Decorative Painting

1:00
4 Home for Passover
7 This Is the USFL
9 Rangers Close-up
11 **Movie:** Broken Lance (1954). Spencer Tracy, Jean Peters.
21 Washington Week in Review

1:15
W Witch's Sister

1:30
4 Al McGuire's NCAA Special
5 **Movie:** Take Me Out to the Ball Game (1949). Frank Sinatra, Esther Williams.
7 USFL Football
9 **Hockey:** Rangers vs. Washington
13 Great Performances: Bach: Saint John Passion. Simulcast with WNCN-FM.
21 Wall Street Week

2:00
21 Long Island Sports Network
H Special: The Envelope, Please
S **Movie:** Three Guys Named Mike

2:30
2 **Basketball:** NCAA Women's Championships
4 NBC Sports: Sportsworld
H **Movie:** Separate Tables
W Easter Story

3:00
11 **Movie:** All the Kind Strangers (1947). Stacy Keach, Samantha Eggar. Orphans imprison unwitting travelers in a remote farmhouse.
W **Movie:** Cannonball Run

3:15
5 **Movie:** The Trouble With Angels (1966). Rosalind Russell, Hayley Mills. Comedy at a girls' school.

4:00
4 **Golf:** Nabisco/Dinah Shore Invitational
13 American Interests
21 **Movie:** Submarine Alert (1943).
31 Washington Week in Review
S **Movie:** I Ought to Be in Pictures

4:30
2 Sports Sunday
9 Chronicle
11 **Movie:** Raid on Entebbe (1977). Charles Bronson, Peter Finch. Story of the 1976 hostage rescue.
13 Tony Brown's Journal
31 Lawmakers
H The Wonder of It All

4:45
7 Wide World of Sports

5:00
9 Those Amazing Animals
13 What Price Health Care?
31 Inside Washington
W **Movie:** Who Has Seen the Wind?

5:30
13 Firing Line
21 Sneak Previews
31 Cityscope

5:45
5 **Movie:** Easter Parade (1948). Judy Garland, Fred Astaire.

6:00
2 4 7 News
9 Road to L.A.
21 Answer Wise
31 All About TV
S Dot and the Bunny

6:15
H Looney Bugs Bunny Movie

6:30
2 4 7 News
13 Civilization
21 Answer Wise
31 Searching

7:00
2 60 Minutes
4 Special: Grandpa, Will You Run With Me?
7 The Pope and His Vatican
9 **Hockey:** Islanders vs. Philadelphia
21 Inside Albany
31 Rebop
W **Movie:** Cannery Row

7:30
11 At the Movies
13 Presenting Karen Akers
21 Long Island Week
31 Getting to Know Me
H Fraggle Rock
S An Easter Story

8:00
2 Goodnight, Beantown
4 **Movie:** Love Is Forever (1983). Michael Landon, Priscilla Presley.
5 Special: Star Search
7 Matt Houston
11 Wall Street Journal Report
13 Life on Earth
21 Mystery! The Limbo Connection
31 Boys Choir of Harlem in Concert
H **Movie:** The Wrath of Khan
N **Movie:** Andy Warhol's Frankenstein
S **Movie:** Conan the Barbarian

8:30
2 Gloria
11 Lawrence Welk

9:00
2 Jeffersons
7 **Movie:** The Sting (1973). Paul Newman, Robert Redford.
13 Masterpiece Theatre: Private Schulz
21 **Movie:** Oh You Beautiful Doll (1949). June Haver, Mark Stevens.
31 Amanecer
W **Movie:** Cher

9:30
2 Bob Newhart
11 Paul Anka
31 Presente

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Good Neighbors
31 The Time Has Come
H Five American Guns
N **Movie:** The Arousers
S A New Day in Eden
W **Movie:** For Your Eyes Only

10:30
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House
21 Bluegrass Ramble
31 Crisis to Crisis

11:00
2 4 News
5 Off the Set
9 The Saint
11 Odd Couple
13 Independent Focus
H Not Necessarily the News
S Loving Friends and Perfect Couples

11:15
2 News

11:30
5 David Susskind
11 Honeymooners
H **Movie:** Cheech and Chong's Nice Dreams
S A New Day in Eden

11:45
2 Sports Update
4 Games People Play
7 News

12 MIDNIGHT
2 **Movie:** The UFO Incident (1975). James Earl Jones, Estelle Parsons.
9 **Movie:** Sacco and Vanzetti (1971). Gian Maria Volonte, Riccardo Cucciolla.
11 Larry King
N **Movie:** Girlfriends
S **Movie:** The Amateur

12:15
7 News
W **Movie:** Who Has Seen the Wind?

12:30
7 Sports Special

12:45
7 **Movie:** The Shoes of the Fisherman (1968). Anthony Quinn, Oskar Werner.

1:00
H Separate Tables

1:30
5 Moneyworks
11 News

1:45
4 Mary Tyler Moore

1:55
S **Movie:** The Sex Machine

2:00
11 It's Your Business

2:15
4 Visiones

2:30
9 Music World

2:45
4 First Estate

3:00
9 **Movie:** Portrait in Black (1960). Lana Turner, Sandra Dee.
H **Movie:** The Beast Within

3:15
4 News

3:20
S **Movie:** Conan the Barbarian

4:40
H **Movie:** The Wrath of Khan

5:30
4 Health Field
9 Morning Stretch
S **Movie:** Ticket to Heaven

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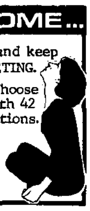

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NEW YORK

15TH ANNIVERSARY ISSUE ON APRIL 18TH,

WE'RE MAKING A BIG ISSUE OUT OF OUR FIFTEENTH BIRTHDAY.

At *New York Magazine* we're celebrating our fifteenth birthday by celebrating the city we're named for.

In our April 18th issue, Pete Hamill, Marie Brenner, Michael Daly, Julie Baumgold, Nicholas Pileggi, Michael Kramer, Jenny Allen, and Tony Schwartz join a dozen of the world's greatest photographers to capture "A Day in the Life of New York," an unforgettable portrait of twenty-four hours in the life of New York City.

What's more, this souvenir issue will also contain a retrospective salute to *New York Magazine's* first fifteen years.

Our April 18th birthday issue, "A Day in the Life of New York," is on sale April 11th.

Make sure you have your classified ad scheduled in this memorable issue. Call 880-0732 for details.

SPECIAL CLOSING IS 12 NOON MONDAY, APRIL 4.

STRICTLY PERSONALS

Outdoorswoman Sought—Single male law student (graduating in May) loves the mountains, forests, oceans. I seek an intelligent, active woman in 20's who enjoys outdoor activities as much as I do. Must be non-smoker, no drugs. NYM Box 1735.

Honey—Don't run. We have something worth fighting for. Candide.

Cliff—Thanks for sharing the best year of my life. Love you always, Joanne.

Female Real Estate—Executive. Independent, attractive, Jewish, young 40's, 2 children, looking to meet Jewish male, 40-50's, attractive, successful, who's tired of the bar scene and is seeking neither a mother nor a daughter, but is ready for a loving, mature relationship. Phone, recent photo. NYM Box 1862.

Hey Bubbo—Happy 1st Anniversary. I love you more than ever! Mickey.

Intelligent, Warm, Businessman—34, seeks accomplished, cultured woman, 28-34 for shared expense dates of dining, dancing, museum, concerts, films, beach. Include photo. NYM Box 1844.

White Male 30's—6', 185lbs., attractive seeks white female for one to one relationship. NYM Box 1861.

Married White Man—46 successful seeks special lady friend.NYM Box 1854.

Wanted One Lady—Adventurous sensual athletic 30-40. I am white male, 48, 6'2". Caring, gentle, financially secure, will answer all photos. NYM Box 1855.

Beautiful Tall Educated—European girl seeks successful athletic 6'2"-6'5" handsome man 35-38. NYM Box 1856

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Renaissance Woman—Slender, beautiful, humble, French Jewish single female physician seeks tall, warm, whimsical male counterpart, 34-45, for lifetime of happiness. NYM Box 1858.

23 Year Old—Decent intelligent man, some neurological impairments. Desires to meet lady as friend. NYM Box 1859.

Special—I'm great looking, sensuous, pleasure seeking, optimistic woman. Looking for same in a man, age 38 and over for good times. If you like to laugh and see a wine glass half full, write NYM Box 1860.

Soignee, Pretty, Petite—Jewish woman desires rich, youthful man, 50's, liberal political beliefs, witty. NYM Box 1853.

Pretty, Affectionate, Petite—High-energy, Jewish female, professional seeks superior male 45-55 who likes music, travel, city life. NYM Box 1849.

Lively Elegant Attractive—Widow seeks single, sincere, warm, affluent man, 50+. NYM Box 1850.

Attractive—Intelligent, white female 28, seeks successful, professional man. Photo with reply: NYM Box 1733.

Attractive Female Executive—Widow, mid 40's, seeks male counterpart with intelligence, wit and sense of fun. NYM Box 1852.

Tennis Partner—Intelligent, sensitive, good looking and successful male, 33, is looking for a good, intermediate level woman partner 25-40 for weekly singles, lively conversation, fun and maybe more. Photo and phone/reply, please. NYM Box 1734.

Unusually Attractive, Bright—Warm, elegant woman, 40, seeks divorced Jewish man, 45-55, intelligent, tall, discerning. NYM Box 1841.

Gay Man—52; super qualities, super flaws; bright, talented, personable and presentable, seeks younger permanent counterpart. NYM Box 1846.

To Jerry—Crew of Blueberry Muffin from Ladysmith, Vancouver Island, British Columbia - Happy Birthday and all my love, The Old Timer.

Wanted—Dead or alive. Bright, white, wealthy male interested in creative woman for business ventures. Must have great sense of humor. NYM Box 1819.

Florida—Pretty blonde, 58, fine type, seeks affluent male! NYM Box 1833.

Leslee—The happiest of birthdays. We love you. Fat face, Jukie, and Doodles.

Attractive, Petite—Fun-loving woman in early 30's seeks sensitive, warm, educated, single Jewish male in his 30's, for romantic evenings, travel and a future relationship. NYM Box 1839.

Berzerko Banker—Absolute debauchery in CO. I'll drink to that. Lunch Fri.? Vixen.

Single Guy 33—seeks mature woman. Photo/phone please. NYM Box 1848.

Carole—March 29 have a very Happy Birthday. We'll celebrate at the Manor.

Attractive, Independent—Jewish female seeks a great guy, 30's to early 40's, who would like to share fun-fillec casual activities with a great woman. Send photo, phone. NYM Box 1847.

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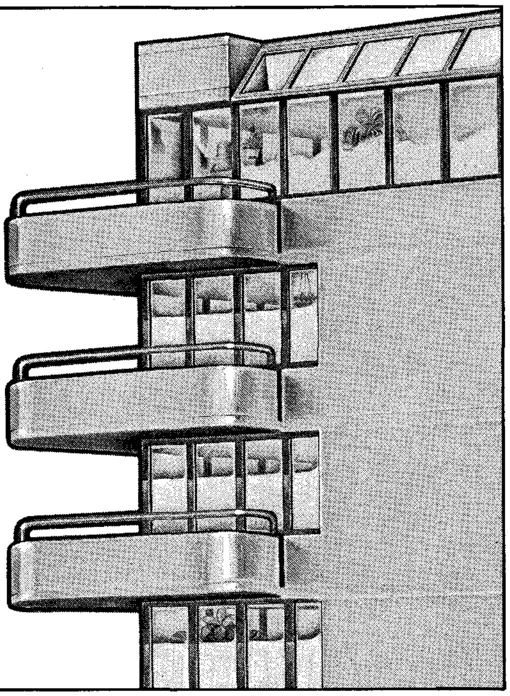

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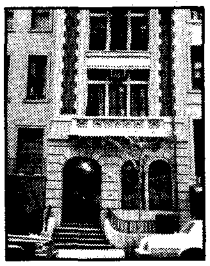

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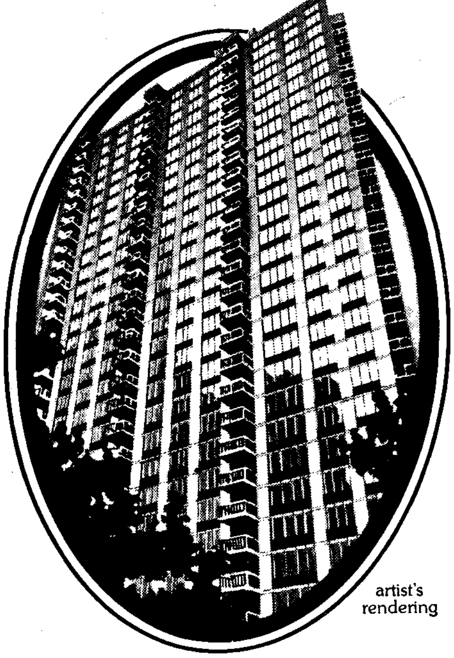

artist's rendering

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 472

BY MARY ANN MADDEN

CHARIOTS OF FIRE—action-filled costume epic; Horse & Ladder Company XVI attempts to put out the blaze started by Emperor Nero.

FRANCES—exposé of the *two* Eiffel towers, *both* cities of Rouen, facts about the little-known country inhabited by its citizens and the country known to readers of the *Guide Michelin.*

AMADEUS—the '40s song made popular by singer Helen O'Connell.

THE NEWS BUSINESS—John Chancellor and Walter R. Mears take us behind the scenes of the classified section of New York City's pictorial morning paper.

Above, getting it wrong. Competitors are invited to select the title of one well-known book, play, or film and supply a one-line description based on misunderstanding or ignorance of the subject.

Results of Competition 469, in which you were asked for Q. and A. The A. to be altered by a *one-letter switch.*

Report: For the repeats, just the answers here. You may, as you have so often and so well, infer the questions. Richard Nikon, or Noxon. M*U*S*H. Herpes, messenger of the gods. New Pork Magazine. Vincent Van Gogo. Footsie. Or, legally, Tortsie. Charles Dickers. George Washington Carvel. Herschel Walked. Hatrick Henry. My unconquerable soup. Salvador Deli. The Lone Ringer. Gone With the Wino/Wand. John Philip Souse. A Tale of Two Cuties. Clair de Luce. Mallard Fillmore. King Tot. And Agnew of God. Many of these are perfectly lovely, we've just been exposed to them in fractured names and other former unhappy alliances. Send not to know why basketball is so popular. It talls for thee.

First Prizes of two-year subscriptions to "New York" to:

Q. Who lost sheep named Muffy and Binky?
A. Little Bo Prep.
Allison Staff, Plymouth, Mass.

Q. Name a king, a barbarian, and a ruler—all in one.
A. Arthur Conan Hoyle.
Jack Ryan, N.Y.C.

Q. What sixteenth-century pope was known as "Father Knickerbocker"?
A. Plus IV.
David G. McAneny, Lansdowne, Pa.

Runner-up Prizes of one-year subscriptions to "New York" to:

Q. Who feeds slamdunks to Larry Bird?
A. St. Francis of Assist.
Jon Henry, Newton Corner, Mass.

Q. Who is squeezed into Grant's tomb?
A. Ulysses S. Giant.
Ruth Migdal, Brooklyn

Q. What do they call boring religious music?
A. Te Dium.
Lewis Terman, South Salem, N.Y.

And Honorable Mention to:

Q. Who has a mad desire to demolish wist watches?
A. John Cameron Cwayze.
Marmie Graham, Fort Lauderdale, Fla.

Q. Who's that nervous baritone?
A. Nelson Edgy.
Judy Price, Queens

Q. Who is the author of 57 varieties of German poetry?
A. Heinrich Heinz.
Joel F. Crystal, Scarsdale, N.Y.

Q. What's the most spectacular shot in basketball?
A. Sitting dunk.
Scott Martinson, Wheaton, Md.

Q. If Fritz Lang's classic film *M* were redone as a skin flick, what would it be called?
A. X.
A. W. Petrucelli, Bronxville, N.Y.

Q. Who got drummed out of the Valley Girls?
A. Sweet Rosie O'Grody.
Norton J. Bramesco, N.Y.C.
sp. mention: *Rudy Cutler, N.Y.C.*

Q. What sport has gone to the dogs?
A. Bassetball.
Gordon C. Pierce, Greensburg, Pa.

Q. Name a French restaurant that moved from West 47th to East 36th Street?
A. Pierre at Tunnel.
Alvin M. Feder, N.Y.C.

Q. What does the sign say on Suicide Mountain at Gstaad?
A. Ski Left to Death.
Lynne V. Felmet, Wintersville, Ohio
similarly: *Tom Gauker, Forest Hills, N.Y.*

Q. What should he have said?
A. "I am now a crook."
David Schaal, Omaha, Nebr.
sp. mention: *Jo Galano, N.Y.C.*

Q. What title did Ado Annie win?
A. Woman of the Yeah.
Jay McDonnell, N.Y.C.

Q. Whatever did you say to that winged woman?
A. Put on a harpy face.
Oliver Neshamkin, M.D., N.Y.C.

Q. What is the title of Hamilton Burger's biography?
A. Witless for the Prosecution.
Bob Buege, Greenfield, Wis.

Q. What do you call a secondhand Dior?
A. A worn-again Christian.
Fran Gusoff, Bellmore, N.Y.

Q. Who was the best sculler in the history of Princeton?
A. Goodrow Wilson.
Seymour Steinhardt, Little Falls, N.J.

Q. What type of game does George Steinbrenner like to play?
A. Bully Ball.
Anna K. Garner, Brooklyn

Q. Where can you keep your money safe from werewolves?
A. Citibane.
Ed Schultz, N.Y.C.

Q. What is the latest journal on salamanders?
A. U.S. Newt & World Report.
Mary Ann Schremp, Pittsburgh, Pa.

Q. What president became famous as a ballroom dancer?
A. Herbert Hoofer. (Not to be confused with the typochondriac president, Honest Ape.)
S. Komishane, Elizabeth, N.J.

Q. Name a woman whose anger overcame her own rules of etiquette.
A. Emily Pist.
Jane Feder, Brooklyn
similarly: *M. Neidorf, Beverly Hills, Calif.*

Q. In what film did Bette Davis simply seduce a nation?
A. All About Eva.
Claire Bongiorno, Ridgefield, Conn.

Q. What did the cannibals have for dinner when Mr. Heyerdahl's raft ran aground?
A. A loaf of bread, a jug of wine, and Thor.
Dave Kathman, Glen Ellyn, Ill.

Q. What was the only part ever written for either Jack Palance or Paul Newman?
A. Attila the Hud.
Jonathan P. E. Fields, Easton, Pa.

Q. How do some people describe Shirley MacLaine and her brother?
A. Beatty and the Beast.
Grace Katz, Rutland, Vt.
similarly: *Karen Bracey, Burke, Va.; Tracy La Plaka, N.Y.C.*

Q. What do German sailors read on submarines?
A. Das Book.
Stanley Kowalczyk Jr., Freeland, Pa.

Q. Name a star-crossed lover and habitué of Beverly Hills.
A. Rodeo Montague.
J. M. Riordan, Laguna Beach, Calif.

Q. Hey, Buzzy, who is Mimi Sheraton?
A. A fool critic.
Nick Curtis, Brooklyn
sp. mention: *Nippy Feder, Brooklyn*

Q. What do you call your outfit?
A. A Cloakwork Orange.
Ken Allison, Wharton, N.J.

Q. What did Shakespeare prefer to the bars of Avon?
A. The Merry Dives of Windsor.
Chris Doyle, Burke, Va.

Q. Who helped the American Indian improve communication systems?
A. A Man Called Morse.
John A. Ferner, Medford, N.J.

Q. Why do firemen wear red suspenders?
A. To hold up their parts.
Tom Morrow, N.Y.C.

Q. Name a famous painter and tosspot.
A. John Binger Sargent.
Suzie Friedman, Chapel Hill, N.C.

Q. What describes a wino buying booze?
A. Any port in a store.
Brian Bracey, Burke, Va.

Q. What is the title of Garfield's biography?
A. Nine to Live.
Karen O'Sullivan, N.Y.C.

Q. Name a Chinese restaurant that closed.
A. Shut Lee Palace.
Penny Fersko, Brooklyn

Q. What's purple all over and weighs a zillion trillion tons?
A. The elephant's grapeyard.
Bob Burke, N.Y.C.

Q. What do you call limas that have been boiled for two hours?
A. Has-beans.
Gaby LeMay, N.Y.C.

Q. Which Asian country is noted for its flat terrain?
A. Sri Latka.
Evelyn Levine, Scottsdale, Ariz.

Q. Who blows her own horn?
A. Tuba Potamkin.
Joan Wilen, N.Y.C.

Q. What did the Wimbledon official say to John McEnroe?
A. They also serve who only stand and wail.
J. Rogoznica, N.Y.C.

Q. What is Tootsie?
A. Dustin Hoffman's favorite roll.
Myrna J. Glick, Kinnelon, N.J.

Q. What did Christina Crawford call Part II of her mother's story?
A. Mommy Deadest.
Boo Blume, Sayville, N.Y.

Q. What is the credo of J. Gordon Liddy?
A. Cogito ergo mum.
Tasha Warren, Moreland Hills, Ohio

Q. Who is Marlin Perkins's favorite actress?
A. Mary Tyler Moose.
Mindy Raik, Bethpage, N.Y.
similarly: *Robert E. Spencer, Nesconget, N.Y.*

Q. Why did the tennis player call it quits?
A. Bjord Borg.
Sheldon Robin, Fair Lawn, N.J.

Q. Name a 1930s actress with thinning hair.
A. Helen Twelvetress.
Fabian Stuart, N.Y.C.

Q. What was said by the man with the lean and hungry look?
A. "Friends, Romans, countrymen, lend me your eats."
Susan M. Sullivan, Westfield, N.J.

Q. Who is the coolest politician of them all?
A. Hip O'Neill.
Sidney Groffman, M.D., Red Bank, N.J.

Q. Who delivers competition entries to *New York* Magazine?
A. David Letterban.
Colleen McGuire, Washington, D.C.

Q. Name the competition editor of *Pravda*.
A. Karl Madden.
Lois Miller, N.Y.C.
sp. mention: *Allyne Price, N.Y.C.*

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 472, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 8. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 16 issue. Out-of-town postmarks are given three days' grace. ▬

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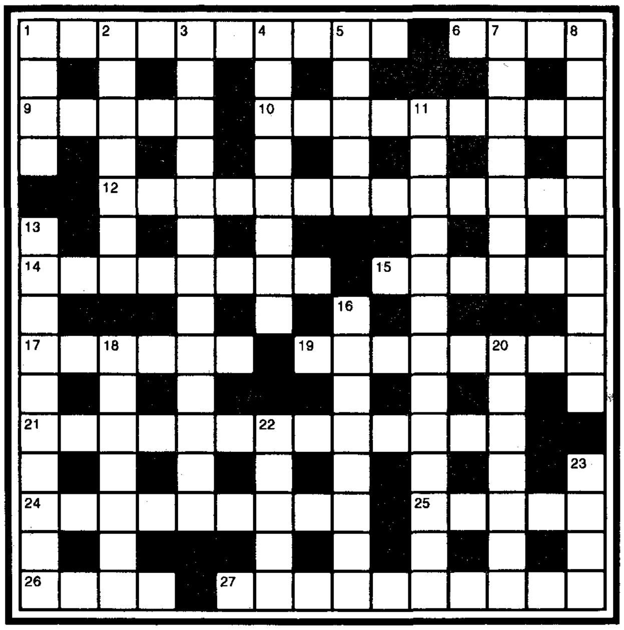
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Pity the camp is soon broken up. (10)
6 One—twice—a bird! (4)
9 Showed distress, taking little credit to die out. (5)
10 Indifferent in a way to return call. (9)
12 Bill informed—love that crazy raven! (4, 2, 3, 4)
14 Finally solemn? That's inscribed! (8)
15 Perceive present and past of this amusing item. (6)
17 Have a meal around four? Heavenly! (6)
19 How Napoleon proclaimed he was indubitably able? (8)
21 New rather than old stager as a substitute in Sussex. (4, 9)
24 Frank not short to embrace love, barring no one. (4, 2, 3)
25 Brown has to depart from the dance. (5)
26 Cross on paper. (4)
27 Loaned a dress crumpled inside? Not so hot! (4, 6)



Down

1 Boss on the run? (4)
2 Chain container to the postholder? (7)
3 Very obscure in relation to a different thing? (2, 4, 2, 5)
4 Experienced, and with added zest! (8)
5 All right—a sanctimonious creature! (5)
7 Exist to take on newspaper soon. (7)
8 What's needed in the long run is a supplementary coil. (6, 4)
11 Fairground equipment set up in a haphazard way? (6-7)
13 Want to take on the foreign labour for handicraft. (10)
16 Study fish in far from singular comfort. (8)
18 Religious observations in themselves personal. (7)
20 Beat the rotter and change the pointless scene. (7)
22 Furious deserter that is outside. (5)
23 Silver frequently is light. (4)

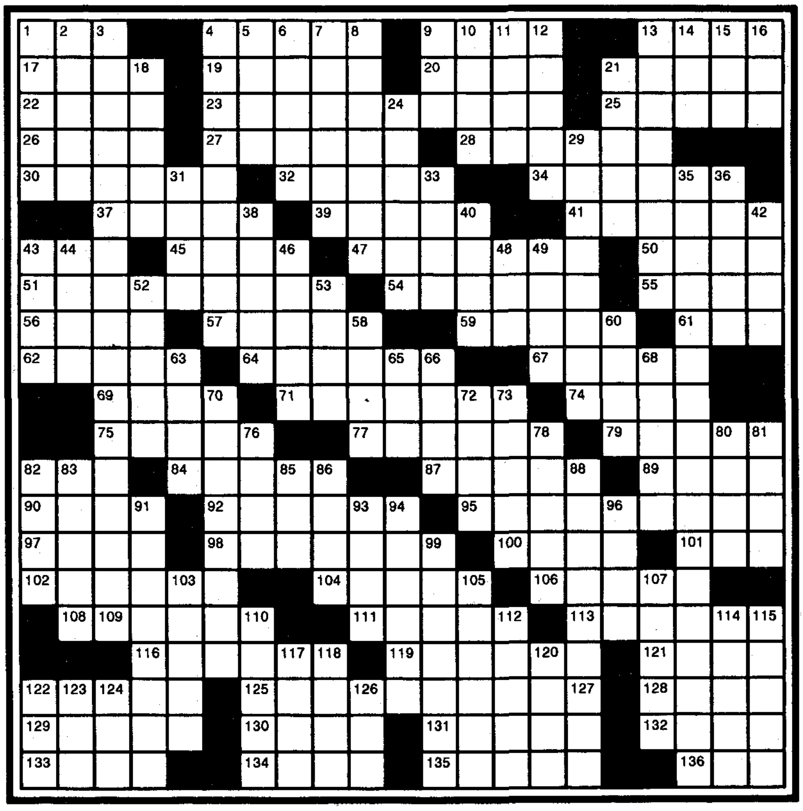
'SCAVENGER HUNT': CUE CROSSWORD/By Maura B. Jacobson

Across

1 -to-3-to-109 POEM START. GO NEXT TO 136-to-35
4 He played Chan
9 Dime depository
13 After alpha
17 Yeahs' opposites
19 Danish Islands
20 River of Korea
21 Disco with a Latin beat
22 Paper fastener
23 POEM IV. USE A NUMBER, END AT 127-to-125
25 Weepy one
26 Too
27 Entered
28 Sound from 25-Across
30 Port of Italia
32 Banded quartz
34 Boxing segments
37 Merge
39 —— a customer
41 Flicka or Irma
43 Turk's hat
45 Surrealist Joan
47 "War is the —— kings": Dryden
50 Clinton's canal
51 Bronx cheer, Bronx spelling
54 Downhill ski race
55 Undermines
56 Capri, e.g.
57 "—— Kong" (1933 sequel)
59 Cantrell and Turner
61 Comic-strip outcry
62 Bitsy
64 —— the occasion (cope)
67 Lay —— (flop)
69 Caesar's bad day
71 Ship employee
74 Sgts., and ilk
75 Wise men
77 Skin art: var.
79 —— -frutti
82 Fido's offering
84 Grind the teeth
87 Kind of boom
89 Japan's parliament
90 Intestine sections
92 Chirps
95 Alerts in advance
97 Chem and anthro
98 Trieste native
100 Weblike tissue
101 Airport abbr.
102 Main arteries
104 Did stitchery
106 Star in Cygnus
108 Embellishes
111 Automaton
113 Wore a sunny smile
116 Disengages knots
119 More smoky
121 Change the decor
122 Pooh's creator
128 Biographer Ludwig
129 "Cloister and the Hearth" author
130 Speak indistinctly
131 Negative atom
132 Cross out
133 Hit-show signs
134 Elihu's U.
135 Barbecue
136 Roulette choice
136 -to-35 POEM II. GO NEXT TO 16-to-133

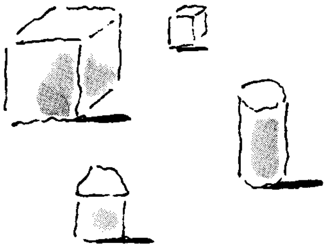
Down

1 Of old Peruvians
2 Composer Manuel de ——
4 "A Tale ——"
5 Spanish enamel
6 Fragrance
7 The objective self
8 Brazen
9 E. of Leb.
10 Mary's tagalong
11 Pseudo-butter
12 Henry VIII's dynasty
13 Lesser lords' lands
14 Culbertson of bridge
15 African-fly syllable
16 Bern's river
16 -to-133 POEM III. GO NEXT TO 23-Across
18 Flatware item
21 Use steel wool
24 Buries
29 Offenbach hero
31 Branch
33 Etc.
36 Word with gutter
38 Blooper
40 Anglo-Saxon land right
42 Escritoire
43 Partly-fused glass
44 Ill at ——
46 Bird life
48 Guido's high note
49 A Chaplin
52 "The Prisoner of ——"
53 Former U.S. rep to the U.N.
58 Podiatrist's study
60 Splinter group
63 Safecracker
65 Scottish pair
66 Feedbag filler
68 Edam's cousin
70 Having feelings
72 Housetop
73 Prohibitory words
76 Log cutters
78 Begot
80 Outdoor housing
81 —— small world
82 Leaning Tower site
83 City of Tennessee
85 Matching pieces
86 Towel inscription
88 Festivity participant
91 Amazes
93 Wedding cake feature
94 Bade bon voyage to
96 Subside
99 Of Milky Way clouds
103 Wild water buffalo
105 Black game-piece
107 Having handles
110 Spacek
112 Descendant of Judah
114 Roman magistrate
115 Gave handouts
117 Fitzgerald of song
118 Heart's partner
120 Grandiose poetry
122 Bride's new title
123 Comparative suffix
124 Thai's neighbor
126 Miner's quest
127 -to-125 END. What did you expect?

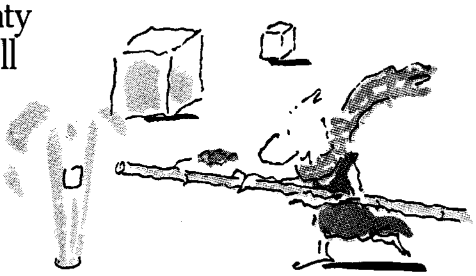


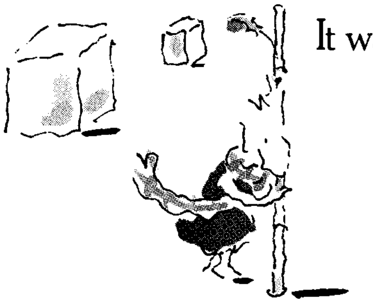
Solutions to last week's puzzles appear on page 108.

PERRIER REMEMBERS THE ICE AGE.



You didn't send out for ice in those days. There was plenty around. In any case, that remarkable spring we now call Perrier,® rose from deep in the earth, not only sparkling and clear, but very well chilled.





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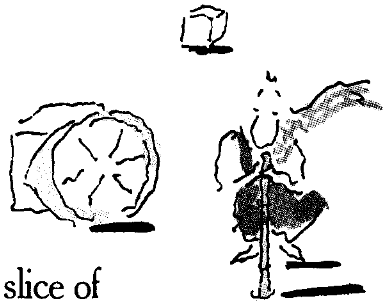
Today, in the Ice Cube Age, we recommend omitting the ice. Unless your cubes are made from Perrier. Because we wouldn't want you to put anything in this drink unless it's as pure and pristine as Perrier itself.



On the other hand, some people enjoy a slice of lime or lemon in their Perrier. That's okay. The earth creates them, too.

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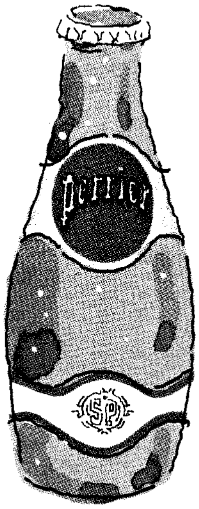

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